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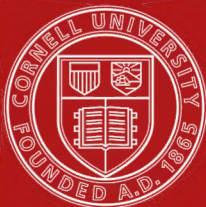
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OUTLINES
FOR THE
Study of Art

BY

H. H. POWERS, PH.D.
MARY M. POWERS, A.B. LOUISE M. POWE

VOL. II

LATER ITALIAN ART

From the Sixteenth to the Eighteenth Century

To accompany a Collection of five hundred Reproductions

(SERIES C, THE UNIVERSITY PRINTS)



BOSTON
BUREAU OF UNIVERSITY TRAVEL

1911

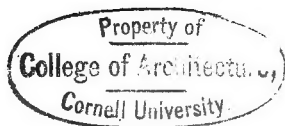
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INTRODUCTION.

BY H. H. POWERS.

The Laboratory Study of Art.

Is the laboratory method applicable to the study of art? The laboratory has revolutionized science and education within the nineteenth century, lifting some studies up to honor and consigning others to neglect. Unfortunately some of the greatest studies have suffered most, notably the study of art, history, and civilization in general. We have formed the habit of studying *about* these things from books instead of studying the things themselves. Unfortunate as is this habit, it is quite natural and very hard to discontinue. The things we study about in these sciences are not always easy to get at and in some cases have quite disappeared. But the rule holds here as elsewhere, that we must see and touch things before we can really know them. To read about them gives us no real knowledge of them; it only tells us their names. To read about art without seeing it is like reading about music without hearing it. How much could we learn about music in that way?

It helps matters very much when we can have pictures in our book. Then we can read what the writer says and turn to the picture to verify the text. Thus many things become clear of which the text alone would give us little

idea. But this is not satisfactory. No teacher of zoology would allow his students to substitute an illustrated textbook for the laboratory, nor would he allow him to read his book first and merely refer to the specimen to verify what he had read. He insists that he must go first to the specimen and then refer to his book afterward to confirm or test his observations. What difference does it make? All we know is that the experience of hundreds of years and thousands of educators is a unit in affirming that those who look first and read afterwards learn to see as those who read first and look afterwards do not. They form the habit of depending on words for their first impressions and their senses refuse to act independently. That means that they never see for themselves, for the book is always the record or some one's else seeing. So they merely follow after some one else and, like all imitators and echoes, they have but the shadow, not the substance of knowledge.

The only suggestions likely to be of any value in laboratory work are such as raise unanswered questions and stimulate to further inquiry, suggestions that make us look, not save us the trouble of looking. This it is our aim to supply in the Outlines. Every pains is taken to avoid questions which can be answered by reference to books or in any other way than by looking at the picture itself. The Outlines thus constitute a laboratory manual for the study of art as embodied in accessible reproductions. The other features of the Outlines, bibliography, topics for special research, etc., are designed to facilitate the use of the library which has its legitimate place, though one that should never be confounded with that of

the laboratory. Learning art is learning to see, and its proper method cannot be other than exercise in seeing.

But while art, like all other subjects that present themselves to the senses, can be studied by the laboratory method, it is in a sense peculiar. Appealing as it does to the beauty sense, it is highly emotional in its aim and character. We can study brush-work, drawing, etc., in the most cold-blooded manner imaginable, but these things are not art. Art is spiritually conceived and must be spiritually discerned. Not that art appreciation expresses itself in incoherence and "gush." This is no more appropriate in esthetic than in personal relations. But the true mission of art is to arouse a certain feeling in us, and that feeling, however definitely conceived by the artist, will vary with the temperament and circumstances of the individual. The laboratory study of art will therefore produce less uniform and definite results than the study of science. The questions must be more suggestive, the answers less certain. In our correspondence, we have had repeated requests for a key in order that the student may know when he has "the right answer." To furnish such a key would inevitably lead to two results. First, the questions would tend toward the definite, *i. e.*, the technical side of art, such questions being so much more manageable in the key. This would merely sidetrack the whole inquiry, as has been done in almost every application of the scientific method to this study. The study of pictures quickly becomes a study of picture manufacture, attention being devoted to the physics and mechanics of art rather than to its esthetics. Second, the key would find explanations and discussions necessary in many cases

instead of simple categorical answers. It would thus inevitably assume the form of an essay, and before we knew it, we should be back in the old way of reading *about* pictures rather than looking *at* them.

And, after all, such answers would be only one man's opinion — only the record of one man's seeing. They would never take the place of our own seeing. They could and would hinder its development.

It follows from the foregoing that the reproductions published in connection with the Outlines are vital to the study here contemplated. No pains have been spared to make the collection complete, accurate, and representative. In the preparation and classification of these reproductions alone a guidance has been furnished to the student never before offered. The freest possible use should be made of them, especially by comparison in all possible connections. They are published both bound and unbound. For the library the bound volume is more convenient, but for purposes of study the unbound sets are most desirable, permitting as they do the freer individual and comparative study so essential to this laboratory study of art.

General Bibliography.

The following list of books is designed as a supplement to the General Bibliography given in vol. I, *Early Italian Art*.

Allen, GRANT. *Evolution in Italian Art.* Ill. London, Grant Richards, 1908. \$3.50.

The author expands his thesis by selecting a few popular subjects, Marriage of the Virgin, Visitation, etc., tracing, in their treatment by representative painters, the evolution of artistic expression. Able and interesting.

Berenson, BERNHARD. *North Italian Painters of the Renaissance.* N. Y., Putnam, 1907. \$1.00.

This volume completes Mr. Berenson's series of small handbooks on Italian Painters. (See vol. I, *Early Italian Art*.)

Bode, WILHELM. *Florentine Sculptors of the Renaissance.* Ill. London, Methuen, 1908. \$4.00.

——— *The Italian Bronze Statuettes of the Renaissance.* Portfolios of Reproductions, with text. London & Berlin, 1907.

The first is a series of essays replete with interest and learning. Bode's opinions always have weight; such subjects as Madonna in Florentine Sculpture, Portraits of Sons of Noble Families in Busts of the Boy-Christ and St. John, Development of Genre Style, and the Putto in Renaissance Sculpture are especially suggestive and stimulating to the critical faculty. Italian Bronze Statuettes is a notable collection of reproductions, the text marked by suggestiveness and discrimination.

Burns, JAMES. *The Christ Face in Art.* Ill. ch. 1-8. N. Y., Dutton, 1907. \$2.00.

A thoughtful treatment of an interesting subject — the evolution of the Christ ideal from the time when art was under hieratic control, through the stern and gloomy medieval religious period, into the perfect beauty and beneficence of the later religious conception.

Crowe, J. A., and Cavalcaselle, J. H. *History of Painting in Italy.* New edition, ed. by Langton Douglas and S. Arthur Strong. 6 v. Ill. N. Y., Scribner, 1903. \$6.00 per vol. 3 volumes ready 1910: v. I, *Early Christian Art*; v. II, *Giotto and the Giottesques*; v. III, *Sienese, Umbrian and North Italian Schools*.

Crowe, J. A., and Cavalcaselle, J. H. *History of Painting in Italy*. New edition. Edited and supplemented with notes by Edward Hutton. 3 v. Ill. N. Y., Dutton, 1908-1909. \$5.00 per vol.

The untimely death of Mr. Strong and the consequent interruption in the issue of the edition of which he was co-editor is possibly a reason for the issuance of another edition by Mr. Hutton. But the republication of this classic, with revision and notes incorporating the latest information and critical comment, is a notable public service. While both editions may be considered as substantially the same in statement of new facts and revised opinions, each, by reason of its temperament, makes a peculiar appeal. The work of Mr. Strong and Mr. Douglas is sure to be scholarly; Mr. Hutton's brilliant imagination imparts vivid charm to all he writes.

Cruttwell, MAUD. *A Guide to the Paintings in the Florentine Galleries: the Uffizi, the Pitti, the Accademia*, 1907.

——— *A Guide to the Paintings in the Churches and Minor Museums of Florence: a critical catalogue, with quotations from Vasari*. 1908. N. Y., Dutton. \$1.25 each.

Historical and traditional data and miscellaneous information are brought together in these books, which the student considers helpful; together with critical comment, both quoted and the author's own.

Dennistoun, JAMES. *Memoirs of the Dukes of Urbino*. 3 v. Ill. New edition, with notes by Edward Hutton. N. Y., Lane, 1909. \$12.00.

(See also v. I, *Early Italian Art*, Special Bibliography Number Five.)

An altogether attractive revision of an invaluable work. Urbino, under the families di Montefeltro and della Rovere, was the seat of one of the most polished courts in Italy, intimately connected with other centers of learning and art. v. II, ch. 26-30, and v. III, ch. 52-55, treat the subject of art.

Hind, A. M. *A Short History of Engraving and Etching, with full bibliography*. Boston, Houghton, 1908. \$5.00.

Comprehensive, up to date, and attractive in style. For earliest Italian engravers (fifteenth century), see pp. 36-71; sixteenth century, pp. 91-104, 110-113.

Hyett, FRANCIS A. *Florence: Her History and Art to the Fall of the Republic*. N. Y., Dutton, 1903. \$2.50.

The best history of Florence in a single volume, admirably adapted to the needs of the general student.

Oliphant, MRS. *Makers of Modern Rome*. Ill. N. Y., Macmillan. \$3.00.

Characteristic views of the lives of the more influential Popes.

Robertson, ALICE. *Roman Picture Galleries: A Guide and Handbook to all the Picture Galleries in the Eternal City*. N. Y., Macmillan. \$0.80.

Seeley, E. L. *Artists of the Italian Renaissance.* N. Y., Duffield, 1908.

Arranged from original sources; throws light on numerous related side topics.

Seymour, FREDERICK H. H. *Siena and Her Artists.* Ill. London, Unwin, 1907. 6s.

Historical and critical in treatment, sympathetic in temper.

Symons, ARTHUR. *Cities of Italy.* N. Y., Dutton, 1907. \$2.00.

A series of brilliant essays, chiefly descriptive of the outward aspect of the cities, enriched with interweaving of legend and tradition in a manner possible only to a writer of glowing imagination and vast knowledge. In the chapters on Florence, Siena, Bergamo, and Brescia, certain artists' works are treated with illuminating touches.

Tucker, M. A., and Malleon, HOPE. *Handbook to Christian and Ecclesiastical Rome.* 3 v. Part I, *Christian Monuments*; II, *Liturgy in Rome*; III, *Monasticism in Rome*; IV, *Ecclesiastical Rome.* N. Y., Macmillan. v. I, \$2.50; v. II, \$1.75; v. III & IV, \$2.75.

Vasari on Technique. Tr. by Louisa S. Maclellan; ed. by G. Baldwin Brown. Ill. N. Y., Dutton, 1907. \$4.00 (?).

Wölfflin, HEINRICH. *The Art of the Italian Renaissance.* N. Y., Putnam, 1903. \$2.25.

Treated "from a somewhat novel point of view — that of the craftsman himself rather than from that of the interpreter."

SECTION I.

Painting in the Sixteenth Century.

SCHOOLS OF MILAN AND SIENA.

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<i>Il Sodoma; Domenico Beccafumi; Baldassare Peruzzi; Urbano da Cortona.</i>	
ESSAY: THE NEW STANDARD	72
<i>By Louise M. Powe.</i>	

Special Bibliography.

Number One.

Ady, CECILIA M. *A History of Milan under the Sforza.* Ill. N. Y., Putnam, 1907. \$3.50.

Artistic Guide to Siena and Its Environs. Ill. Florence, 1907.

Blanc, CHARLES, and others. *Histoire des Peintres de toutes les Ecoles.* Ecole Milanaise. Paris, 1876. 45fr.

The eager student must regret the brevity of these biographical notices, as well as the small number of paintings that are discussed. But the discriminating character of the essays, added to the fact that there is no corresponding work in English, makes them invaluable in the study of Leonardo's school. Consult appendix also.

Cartwright, JULIA (Mrs. Ady). *Beatrice d'Este.* Ill. N. Y., Dutton. \$3.00.

Those who have read the same writer's memoirs of Isabella d'Este, and her life at the Court of Mantua, will welcome this new work on the younger sister of that interesting family and the Court of Milan during the reign of the generous patron of arts and letters—Ludovico il Moro.

Clausse, G. *Les Sforza et les arts en Milanais.* 1450-1530. Ill. Paris, 1909.

Cook, THEODORE ANDREA. *Spirals in Nature and Art.* Ill. "A study of spiral formations based on the manuscripts of Leonardo da Vinci, with special reference to the architecture of the open staircase at Blois, in Touraine." N. Y., Dutton, 1903. \$2.50.

A curious and ingenious essay, containing much interesting information concerning Leonardo as a votary of science.

Cust, ROBERT H. T. Bazzi, Giovanni Antonio, hitherto usually styled Sodoma. *The Man and the Painter.* 1477-1549. Ill. N. Y., Dutton, 1906. \$6.00.

An important monograph.

——— **The Pavement Masters of Siena.** *Handbooks of Great Craftsmen.* Ill. London, Bell, 1901. \$1.25.

Douglas, LANGTON. *History of Siena.* Ill. London, Murray, 1902. 25s.

Written with fine appreciation of Siennese art.

Eastlake, LADY. *Five Great Painters.* v. 1. London, Longmans & Green, 1883. 16s.

A series of critical essays characterized by large knowledge of art and sympathy with the subject.

Gardner, EDMUND G. *King of Court Poets. The Life, Work, and Times of Ariosto.* Ill. \$4.00.

——— *St. Catherine of Siena.* Ill. N. Y., Dutton, 1907. \$4.00.

Goethe, J. W. VON. *Abendmahl von Leonard da Vinci zu Mailand.* Werke, v. 49, part 1. 1898.

Gronau, GEORG. *Leonardo da Vinci.* Popular Library of Art. Ill. N. Y., Dutton. \$0.75.

Halsey, ETHEL. *Gaudenzio Ferrari. Great Masters in Painting and Sculpture.* Ill. N. Y., Macmillan. \$1.75.

This monograph will be a boon to students who have become interested in this able and original painter.

Heaton, MRS. *Leonardo da Vinci and His Works.* Ill. N. Y., Macmillan, 1874. \$12.00.

Especially valuable for its colored reproductions of drawings, made by a photographic process which insures their correctness. Also to be recommended for its appendix, which occupies about one third of the volume.

Heywood, WM. *Our Lady of August and the Palio of Siena.* Siena, Torrini, 1899. \$1.50.

No previous account of the Palio has been given to the English public in book form. With it is a concise history of the city and Sienese pastimes.

Hind, LEWIS. *Drawings of Leonardo da Vinci.* Text by L. Hind. London, Newnes, 1907. \$2.50.

MacCurdy, EDWARD. *Leonardo da Vinci. Great Masters in Painting and Sculpture.* Ill. N. Y., Macmillan, 1904. \$1.75.

——— *Leonardo da Vinci's Notebooks, arranged and rendered into English, with introductions. Plates.* London, Duckworth & Co., 1906.

Marks, A. *St. Anne of Leonardo da Vinci.* London, 1883. (Also, *Magazine of Art*, v. 7, 448.)

Müntz, EUGÈNE. *Leonardo da Vinci.* 2 v. Ill. N. Y., Scribner, 1898. \$15.00.

An enthusiastic biographer, a brilliant and genial critic, M. Müntz has made a unique contribution to the literature of his subject. Both Leonardo's unquestioned works and those of doubtful authenticity are discussed with fulness and fairness. The second volume is concerned chiefly with Leonardo as a savant. The work is richly illustrated with photogravures, colored and tinted plates, and outline cuts.

Priuli-Bon, CONTESSA. *Sodoma. Great Masters in Painting and Sculpture.* Ill. N. Y., Macmillan, 1900. \$1.75.

Richter, JEAN PAUL. *Leonardo da Vinci.* Ill. Great Artist Series. London, Sampson, Low & Co., 1884. 5s.

A small volume of biography and criticism by an authoritative writer.

——— *Literary Works of Leonardo da Vinci.* 2 v. Ill. 1883. £5.

A work of high value characterized by careful research into this line of Leonardo's activities.

Rigaud, JOHN FRANCIS. *A Treatise on Painting by Leonardo da Vinci, with Life of Leonardo,* by John William Brown. Ill. London, Bell, 1887.

A translation of *Trattata della Pittura*—a volume of valuable instruction in anatomy, composition, chiaroscuro, and color. Modern criticism has reversed certain opinions held by the author of the *Life*, and his list of Leonardo's works contains many that are now ascribed to other artists.

Rosenberg, ADOLF. *Leonardo da Vinci.* Translated by J. Lohse. *Künstler Monographien.* Ill. N. Y., Lemcke & Buchner, 1903. \$1.50.

This biographical series is distinguished by uniform excellence.

Schubring, PAUL. *Urbano da Cortona.* Ill. Strassburg, Heitz und Mündel, 1903.

Scudder, VIDA D. *St. Catherine of Siena as seen in Her Letters.* Translated with Notes and Introduction. Ill. London, Dent & Co. 1905. \$2.50.

——— *The Disciple of a Saint. Being the Imaginary Biography of Raniero di Landoccio dei Pagliaresi.* N. Y., Dutton, 1907. \$1.50.

The latter is a "by-product" composed of material which was set aside while engaged in the more serious work of collating St. Catherine's correspondence. Ostensibly a play of imagination, it is a vivid and sympathetic reproduction of social conditions and religious prepossessions of the time in Italy.

Seidlitz, WOLDEMAR VON. *Ambrogio Preda und Leonardo da Vinci*. Jahrbuch der Kunsthistorischen Sammlungen. Band 1, p. 1-48. Wien, 1906.

Stearns, FRANK PRESTON. *The Midsummer of Italian Art*. N. Y., Putnam, 1900. \$2.25.

Written after the manner of impromptu lectures; abounding in items of interest that the student is glad to possess, but may read many carefully collated biographies without finding.

Sweetser, M. F. *Leonardo da Vinci. Artist Biographies*. Boston, Houghton, 1878. \$1.25 (?).

Williamson, G. C. *Bernardino Luini. Great Masters in Painting and Sculpture*. Ill. N. Y., Macmillan, 1899. \$1.75.

The editor of this useful series of biographies has written one of its most satisfactory numbers on the life of Luini.

PERIODICALS.

Cosmopolitan Magazine. 1890, June.

Courrier de l'Art. 1889. Nos. 25, 27.

Gazette des Beaux Arts. v. 41, 1886; v. 60, 1887; v. 62, 1888.

Jahrbuch der Königlichen Preussischen Sammlungen. v. 7.

L'Art. I.

L'Arte. Anno XII. pp. 149-155. Il restauro della Cena.

Magazine of Art. 1894, September, October; 1901, October.

Nation. 1907, May 16, July 4.

Nouvelle Revue. v. 4. 1895.

Rassegna d'Arte. 1906, February.

Revue des Deux Mondes. 1887, October.

Revue Encyclopedique. v. 4. 1894.

Review of Reviews. 1892, March.

LEONARDO.

"He inaugurated the third or modern manner. Besides the boldness and brilliance of his drawing, the perfection with which he reproduced the most subtle minutiae of Nature, he seemed to give actual breath and movement to his figures, thanks to the excellence of his theory, the superiority of his composition, the precision of his propositions, the beauty of his design and his exquisite grace; the wealth of his resources was only equaled by the depth of his art."—VASARI.

Lesson 1.

LEONARDO DA VINCI. 1452-1519.

"Painter of the Soul."

OUTLINE FOR STUDY.

PART I.

Leonardo's personality—Manifold gifts of mind and person: his taste for luxury, fondness for music and society.

Personal relations with his pupils: silence regarding women: fame among his contemporaries.

The courts where his talents were exercised: his princely patrons [Lorenzo de' Medici, Ludovico Sforza, Cesare Borgia, Pope Leo X., Isabella d' Este].

The character of his many-sided genius, its danger: "indecision the dominant factor in his character."

PART II.

Leonardo the Artist—His training in Verocchio's studio: interactive influence of master and pupil: his fellow students.

Leonardo's paintings and the qualities that distinguish them: experiments in technique and desire for perfection: extreme care in preparing for a picture: carelessness in completing it.

His drawings and their importance in leading to an understanding of his character.

Leonardo's early work in Florence: Adoration of the Magi.

His life in Milan: equestrian statue of Francesco Sforza: analysis of the Last Supper: causes of its present condition: numerous contemporary copies of this picture. (Rigaud XXXIX.: Vasari II., 388, foot-note.)

Second period of residence in Florence: Cartoon of Madonna with St. Anne: Battle of Anghiari.

The Virgin of the Rocks — "marks an epoch in the annals of Florentine art."

Psychological interest of portraits by Leonardo and his imitators, illustrated by Mona Lisa and others attributed to him: the "Leonardesque smile," its origin, its influence.

Grounds on which his fame rests: his practice founded upon a study of nature uninfluenced by antique ideals: the real secret of his power: his effect on the art of later times.

PART III.

Leonardo the Scientist — His varied interests: indifference to the publication of his investigations and writings: sources of information — his manuscripts now in the Ambrosiana of Milan, Institut de France, British Museum, and elsewhere: the *Trattato della Pittura*.

His close observation of nature: tendency to scientific speculation and experiment: anticipation of modern discoveries and conclusions.

Studies in botany, biology, anatomy, in optical phenomena and color, in the laws of acoustics, in hydraulics, etc.

Activity in engineering and in mechanical invention.

TOPICS FOR FURTHER RESEARCH.

Condition of science in the fifteenth century.

The Milanese State in the High Renaissance.

The career of Il Moro.

Beatrice d' Este and the court of Milan.

A Pope's son — Cesare Borgia.

The Last Supper in art.

The rescue of a masterpiece.

A Renaissance Blue Stocking, Isabella d' Este.

BIOGRAPHICAL SKETCH.

Leonardo, son of a Florentine notary, was born in 1452 in the Castello of Vinci, near Empoli, in the Val d' Arno. While still a boy in school, he distinguished himself in mathematics. Later he entered the studio of Verocchio, the ablest teacher of the

time. He is thought to have traveled extensively in the East, and to have been employed by the "Sultan of Babylon" at some time during the years 1480-1484. Before 1487 he had entered the service of the Duke of Milan, where he remained until the downfall of Lodovico Sforza — Il Moro — in 1499, when he returned to Florence. In 1502 he served as military engineer under Cesare Borgia. In 1516 he accepted the invitation of Francis I, and removed to France, where he died in 1519, at the Chateau of Cloux, near Amboise. His grave in the church of St. Florentine, in Amboise, was lost sight of, but in 1863 what were believed to be his remains were removed to the beautiful little chapel of St. Hubert, in the Chateau of Amboise.

Leonardo was a most extraordinary and universal genius, a scientist, a practical engineer, an artist in all branches; his inventions ranged from the humble wheelbarrow to the flying machine, and many of the practical tools of the present day owe their origin to him. In a remarkable letter addressed to the Duke of Milan, he recommends himself in ten points, most of them dealing with military contrivances, adding at the end: "In painting I can do what may be done as well as any other, be he whom he may." He was the best *improvisatore* in verse of the time and an accomplished lute player. His scientific interest and desire for experiment are responsible in large part for the ruined condition of his masterpiece and for the incompleteness of many works, while fate itself seems to have conspired in the work of destruction of the Last Supper, the Battle of Anghiari, and the great equestrian statue of Francesco Sforza.

He left many literary works, written backwards with the left hand, and illustrated with sketches of marvelous variety and ability. His sketch-books were filled with drawings of faces, many grotesque to hideousness, others of wonderful beauty, but every line filled with meaning.

He founded an academy in Milan, the first on record, and his genius dominated the group of painters who gathered round him, while his influence is to be seen in the works of Fra Bartolommeo, Raphael, and many other artists of the period.

QUESTIONS ON SPECIAL PICTURES.

No. 1 — Angels.

(Detail, Baptism of Christ by Verocchio, B191.)

Academy, Florence.

The angel at the left, according to Vasari, was painted by Leonardo while still a pupil in Verocchio's studio. This figure, with some other portions of the picture, was painted in oil; the remainder in tempera.

Compare the treatment of drapery with other portions of B191, with B494 and 495, also by Verocchio. Is it successfully represented? Does it hide or reveal the form beneath?

What is the spiritual import of the face of Leonardo's Angel? Had the artist a strong feeling for beauty? Of what sort? Are the features sharply drawn and outlined? Is the face well modeled? What does the treatment of the hair add to the general effect?

Is this type of face found in Leonardo's maturer work?

No. 2 — Madonna and Child.

(Detail of Cartoon, Adoration of the Magi.)

Uffizi, Florence.

This cartoon, in brown monochrome on wood, is probably the sketch for an altar-piece commissioned for the monastery of San Donato, near Florence. Arches, flights of steps, and rearing horses appear dimly in the background of the composition, which is nearly square in form. Numerous sketches and studies exist for the figures grouped around Madonna. Many of the heads are of especial interest as showing Leonardo's method of building up the head and features from the bony structure.

Is Madonna a type familiar in Leonardo's pictures? Has she physical, intellectual, and spiritual beauty? Do

the attitude and proportions suggest other women drawn by him? Does this mother regard her infant as Deity or as a merely human child? Have we seen any old man's face like this at the left in our Art study? Has it more or less of reality than others?

What do we lose by the unfinished condition of this fragment? Is it possible that we enjoy this work more because it is not finished? Compare with 12 and 16.

No. 3 — The Last Supper.

Nos. 4, 5, 6, 7, 8. (Details.)

S. M. delle Grazie, Milan.

This picture occupies the entire width of an end wall in the Refectory of the Dominican Monastery of Santa Maria delle Grazie, and was completed about 1498. Painted in oil colors on plaster, it quickly deteriorated. The monks caused a door to be cut through the wall, mutilating the lower portions of the painting; during the French occupation of Milan under Napoleon, the room was used as a stable and the picture served as a target. It has been repainted several times, but the paint had begun to scale to such an extent that it was seriously feared that the entire picture might be irrevocably lost, and in 1908 the task of preservation was entrusted to Professor Cavenaghi, whose skilful and unique work has amply justified itself. Though the picture has suffered sadly at the hands of both friends and enemies, yet the dramatic action of the composition, the strength of line, and the individuality of the figures is so rich in suggestion as to mark it as the mature expression of one of the most consummate artists that has ever lived. Few masterpieces of the Renaissance can equal this in composition, in delineation of character, and in dramatic pathos. In this effect of a word upon a group of men of various ages and temperaments, we have a supreme example of Leonardo's own maxim, "That figure is most to be praised that expresses best by its gesture the passions of the soul."

Where does this scene take place? By what means is the feeling of spaciousness produced? Is there any sense of crowding? Is the background happily conceived and arranged? Would a more elaborate architectural setting be an improvement? How do the windows affect the picture? Do the figures seem to be surrounded with air? What details are noticeable about the costumes and table? Are they Oriental or Italian?

Into what groups is the company divided? Are these groups isolated or connected? How do they balance each other? How is monotony avoided? What difficulties does the artist meet in presenting such a scene? What is the traditional arrangement? Cf. B203. How completely has Leonardo overcome these difficulties?

Note the action of arms and hands: Where do their motions carry the eye of the spectator? Is this an artificial arrangement or is the action natural and unaffected? Is it full of meaning?

What is the character and the meaning of the gesture of Jesus? What moment has the artist chosen for his theme? Interpret the expression and gesture of the different disciples. Is the individuality of each preserved? What manner of men are they? How is Judas indicated? Is this traditional? What is gained here? Are the disciples profoundly in earnest? Is their emotion violent or unrestrained? Is emotion of the same kind and intensity expressed by each group?

What type has Leonardo chosen for the Christ? Cf. B119, 358. What elements of character are emphasized? Is this a worthy, a satisfactory portrayal? Could the Christ head be interchanged with that of any of the disciples?

In how many ways is the attention drawn to the center and heart of the picture? Is there anything to distract the mind or the eye or does every detail bear a direct relation to the central thought? Is the theme chosen a lofty one? Is it coldly intellectual or charged with emotion? Is it adequately presented? Is it open to criticism at any point?

What interpretations of the artist's character does such a picture entitle us to make? What of his artistic skill? Which is the more complete and impressive?

No. 9 — Study for Head of Christ. (Pastel drawing.)

Brera, Milan.

"Its authenticity has been doubted, but from an artist's point of view the drawing must be pronounced beautiful and subtle enough to be an original and by a great master." — *Blashfield*.

How closely does this correspond to your idea of Christ? Are this and 4 studied from the coldly intellectual side, or are they emotional? In 9, is strength suggested or passive endurance only? Is the character impression you receive derived from the expression of the face or from its cast of features? Is this as subtle as other faces by Leonardo?

Is the head above the forehead as high and full as you commonly see in nature? Is this characteristic of heads by Leonardo? What character interpretation should you place upon such a type seen in real life?

No. 10 — Mona Lisa.

Louvre, Paris.

Portrait of the wife of Francesco del Giocondo of Florence, and for that reason often called La Gioconda. Tradition says that the tedium of the sittings was relieved by music and other

diversions, so that the lady's face never lost its smile. The picture has suffered from cleaning and restorations, which have probably obliterated some details — as, for instance, the eyebrows. It is now cold in tone, with heavy gray shadows; but the fascination of its expression is still irresistible, and the perfection of its drawing and finish is still intact. Leonardo is said to have occupied four years, 1500 to 1504, on this portrait.

Compare with portraits by Florentine artists that we have studied. Are the outlines equally distinct? Are the features indicated in the same manner? What difference in the treatment of the hair and how significant in the history of painting?

What is Mona Lisa's attitude and where is she placed? Where is her attention directed? What does her expression indicate? Is it easy to interpret? Why? Does anything similar occur in other pictures by Leonardo?

Are the hands an important factor in the general expression of the picture? What degree of accuracy in their relative size, in form, modeling, in the turn of the wrist? What is the background? Is it Florentine in character? Does it recall others by the same artist? Cf. also 1.

How does such a portrait differ from a photograph that might have been taken of the lady? What part does the artist play in this difference? What character is here portrayed? Explain the extraordinary interest Leonardo evidently took in this work.

Why is this picture so famous? (Do not give conventional reasons, but those that are convincing to yourself.)

No. 11 — Madonna, St. Anne, Christ-child, and St. John.
Diploma Gallery, Burlington House, London.

This is believed to be the cartoon prepared in 1503, or soon after, for a painting ordered for the Church of the Annunziata,

Florence. Filippino Lippi, who had previously been offered the commission, resigned in favor of Leonardo. The latter having failed, within a reasonable time, to complete his picture, the monks transferred the commission to Perugino, who, after Filippino's death, finished the painting begun by him for the place — *The Descent from the Cross*, now in the Academy, Florence.

What is the position of Madonna and St. Anne? Why are they so placed? What is the significance of St. Anne's gesture and glance? How is age indicated in St. Anne? Can you recall the heavy shadows around the eyes in other pictures by Leonardo? Is Mary an ideal mother of Christ? What is her attitude toward the Child? St. John? Is the group well arranged, pictorially? What customary principle of structure in a picture has been disregarded? Has Leonardo's genius overcome this?

Cf. 2, 16. What do you infer from the resemblances between these three? Are these figures well rounded? Are the firmness and softness of flesh suggested? Do the draperies closely follow the forms they cover, or are there unnecessary folds? Would they be more effective if more elaborate? Compare Botticelli.

Are the beauty and grace of these persons such as one may see daily in real life? How does Leonardo's type of beauty differ from other artists? Does it surpass them in physical beauty? in intellectual content? in elevated character? Does he make them unreal in their excellence?

It is instructive to note the wide range of interest and of excellence shown in these three unquestioned works by Leonardo — the consummate skill in arrangement and the dramatic intensity of the *Last Supper*, the subtle analysis and character study of the *Mona Lisa*, and the

exquisite beauty and lofty idealism of this cartoon. The one incomplete, another well-nigh a ruin, but one of them even approximately as the master would have had us see them — yet no one can study these three works and fail to appreciate that we have here the work of one of the greatest artists of all time.

No. 12 — Madonna of the Rocks.

Louvre, Paris.

Painted during Leonardo's first period of residence in Milan, or earlier, as part of an Ancona. The scheme of color is now low-toned and neutral. A duplicate exists in the National Gallery, London. Which is the original is a disputed question, but the balance of authority favors the Louvre copy.

Compare arrangement of figures with 11. Is this more correct, more natural, more beautiful? Is all subordinated to the story, or is there a perfect balance between narrative, sentiment of the actors, propriety of attitude, beauty of person and technical excellence? What part do the hands play in explanation of the incident? Is the angel's hand repeated in any other picture by Leonardo? Is it a fortunate gesture? Why?

Is the Christ-child natural in face and form? Is there anything more? How does this compare with other conceptions?

What suggests that this may be early work? Does it make the impression of rapid or of carefully calculated work?

What could have influenced Leonardo in the choice of this kind of landscape? Cf. 10, 16. Do such landscapes actually exist?

Why is this a painter's Madonna rather than a churchman's? Is any significance attached to the spreading of Madonna's mantle? Do you recall other pictures in which her mantle is symbolical?

No. 13 — Portrait of Leonardo da Vinci.

Royal Library, Turin.

"The Faust of Italy."

Drawing in red chalk, probably executed during his residence in France.

What marks of age in this head? Does it express the character of Leonardo?

Is the head solid? Are the forms of the face well drawn and firm? Is there a feeling of flesh? Is the quality that of old or of youthful flesh? Explain. Are hair and beard abundant, or thin and wiry? Are the eyes too deep set to be natural?

How has the draughtsman produced his effects and what indications are there that he is an artist of rare ability?

No. 14 — The Annunciation.

Louvre, Paris.

This small panel (which formerly had an arched top) was long attributed to Lorenzo di Credi, but it is now believed by many critics to be an early work by Leonardo.

Compare with B208, noting points of resemblance and difference. Which are most vital?

How is religious feeling manifest? Was the artist intent upon complete illustration of churchly legend, with its details of environment etc., or upon only the emotional side of the incident? How does this compare

with other representations of the Annunciation in appropriateness and fulness of feeling?

Of what objects is the background composed? Is their indefiniteness detrimental to the artistic value of the picture? To its meaning? What is the effect of the large, plain masses of light on the figures? Are they sufficiently detached from the background for good artistic effect? Or was the artist's intention to make his figures and their environment of equal value? Is that the feeling with which we look upon persons in a room or in a landscape? Cf. 10, 16.

No. 15 — John the Baptist.

Louvre, Paris.

No. 18 — Bacchus.

Louvre, Paris.

The attribution of these pictures is questioned. The Baptist has been attributed to Salaino. (The reed cross is scarcely discernible in the reproduction.)

Does the resemblance between these two extend beyond the face? Is the type masculine or feminine? Compare Sodoma's St. Sebastian. Have the two persons anything in common? Which is the more appropriate representation? Are the faces subtle? Spiritual?

Interpret the extended forefinger. Where else does it occur in Leonardo's pictures?

Do the attitude and expression of 18 suggest any incident in the career of the god or any phase of the Bacchic myth? Does the distant landscape resemble others by Leonardo? By Sodoma?

What are the proportions of the Leonardesque type of form? Is the modeling of these figures so simple as to be devoid of interest? Compare faces of Mona Lisa, Madonna in 11, and St. Anne in 16. What new thought in art finds expression in 15?

No. 16 — Madonna, Child, and St. Anne.

Louvre, Paris.

(Known in Germany as St. Anna Selbdritt.) This picture was purchased by Richelieu in Lombardy in 1629, and by him presented to the King. It corresponds very closely to the minute description of an unfinished sketch seen in Leonardo's studio in 1501 by a correspondent of Isabella d' Este. Many artists in North Italy have copied the original in whole or in part, and Raphael makes use of the figure of the Christ-child with the lamb in a Holy Family now in Madrid.

What is the shape of this group? Is there any suggestion of crowding or clumsiness? Cf. 11. What important differences are there in composition? In which more grace, more beauty and subtlety in the faces? How does it compare in these particulars with other pictures by Leonardo? Compare Mona Lisa, groups from Last Supper, Bacchus.

Is the difference in age satisfactorily expressed? Is drapery well composed? What material is suggested? Is this intentional or appropriate?

What is the *motif* of the landscape? How does the tree in the middle distance help the composition?

How does this differ from pictures of this subject by artists previously studied? Is it more or less conventional? More or less religious? Spiritual? Is anything lost by making the Christ-child so natural? What is gained?

No. 17 — La Belle Ferronnière.

Louvre, Paris.

The identity of the original of this fascinating portrait is a much-discussed topic. By some she is considered a lady of the court of Milan, Lucrezia Crivelli, famous for her intellectual character as well as for her beauty; by others, the wife of Feron (hence the name of the portrait), a lady of the court of Francis I, the French king; still others attempt to identify the portrait with Isabella d' Este, Duchess of Mantua. It has been ascribed to Bernardino de' Conti.

Was the artist's aim to present the natural appearance or to picture the inner character of this person? Interpret her character. Compare Mona Lisa. What differences of technique are noticeable (as outline, modeling, etc.)? Are the character differences entirely in the persons themselves or has Leonardo's personality entered in? Your reasons.

What are the factors of this woman's beauty? Do you find the same traits in other works by Leonardo? Is the drawing of the figure faultless?

From what direction does the light fall? What is its effect on the forms of the cheek? Does this play of lights and reflected lights distinguish Leonardo's work in general? How does it affect the brilliancy of a picture?

No. 19 — Isabella d' Este. (Cartoon.)

Louvre, Paris.

This picture is thought by Yriarte to be one of the portraits referred to in the correspondence of Isabella with Leonardo and with her agents during the years 1500-1506. She was especially desirous of securing from the hand of Leonardo a panel for her famous "Studiolo" (see *Early Italian Handbook*, pp. 424, 434), but was unsuccessful.

What is the character suggested by this profile? Does it correspond to the intellectual acumen, the independent spirit, the social position of the Marchioness of Gonzaga?

What of the artist's work? Is it similar in technique and spirit to the other cartoons and sketches attributed to Leonardo? Cf. 4, 11, 13, 20. Is the drawing of the hand characteristic of Leonardo? Compare with the Mona Lisa. Might this have served as the basis of an equally fascinating study?

No. 20 — Female Head. (Drawing.)

Ambrosiana, Milan.

Probably a study for Madonna in 16. In the Albertina Collection, Vienna, is another drawing attributed to Leonardo, of a head in the same attitude, but with slight differences in arrangement of hair, expression, and inclination of face, which bring it into closer resemblance to the painting. The authenticity of many drawings ascribed to Leonardo has been questioned, but if not by his own hand, they show how strong was the influence he exerted on all who came in touch with him.

Have we here the correct drawing of a head? Correct placing of details — as features, parting of hair, set of head on the neck, etc.? Correct perspective in the folds of the head drapery?

Define the expression of the face. Do the eyes contribute to it as much as the mouth? (Cover each in turn and study the other separately.) Is it simple or subtle? Is this woman highly spiritual?

What is the secret of the extraordinary beauty of this drawing? Compare with the finished painting, No. 16. Is there always this difference between sketch and finished

work? May this perhaps help to explain the small number of finished works by Leonardo?

No. 21 — The Battle of Anghiari.
(Engraving from Copy by Rubens.)

Louvre, Paris.

The commission for the decoration of the Great Council Chamber in the Palazzo Vecchio, which had been built to accommodate the Consiglio Maggiore, decreed in 1494 under Savonarola's influence, was given to Leonardo and Michelangelo. Both were given battle scenes from Florentine history; to Leonardo, the Battle of Anghiari, won by the allied forces of Florence and Venice over the troops of Visconti of Milan in June, 1440, in the Casentino; to Michelangelo, the Battle of Pisa (No. 103). Both works excited the enthusiastic admiration of the entire artist world of the period, but both have utterly disappeared, only descriptions and fragmentary engravings remaining. Leonardo tried the experiment of painting in encaustic — wax burned in — after the manner of the ancients, but the method proved unsuccessful. He spent the years 1503–1505 on the work, and in 1513 steps were taken to preserve it. After the return of the Medici to power, neither cartoons nor paintings are mentioned. The "Battle of the Standard" is the portion preserved to us by means of an engraving by Edelinck, after a very free copy by Rubens.

Does this compact group suggest a formidable battle of many troops? Is it true to contemporary methods of warfare?

Where is the attention, the movement, the sweep of line, centered? Might the standard have been made a more prominent element in the scene without destroying the close-knit composition? Are the horses successfully and convincingly represented? Are they studies from nature?

Does this suggest the artist of the Last Supper and Mona Lisa? Is there more of Leonardo or of Rubens in this copy?

GENERAL QUESTIONS.

What are the characteristics of Leonardo's facial type? Study the lines of mouth, eyes, oval of face. How does it differ from Botticelli's characteristic face? Perugino's? Compare Verocchio. B191, 492, 494. Is his treatment of outlines and of light and shade the same as the early Florentines? Compare especially Botticelli and Ghirlandajo. What does Leonardo gain by his method?

What is Leonardo's conception of the Christ-child? What does it suggest of his attitude toward children? of his religious ideas? Compare Andrea della Robbia, Raphael, del Sarto.

What is the character of his backgrounds? Explain the fantastic quality of his landscape. Do the figures appear actually to live in and be a part of their environment or is the background merely an artistic setting?

Enumerate Leonardo's excellencies, his defects. Where does the balance remain? Compare his dates with many of those included in "Early Italian Art" — Botticelli, Ghirlandajo, Filippino, Perugino, Bellini; with the later Italians. With which group does he belong? Why?

Was Leonardo a man of rich and lofty imagination? or merely a close student of nature? May he be called a religious painter? Why? In what sense is he a "modern"?

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Lesson 2.

THE NEW SCHOOL OF MILAN.

OUTLINE FOR STUDY.

The Early School of Milan; characteristics and influence of Bramantino and Borgognone.

Rise and growth of the new school; its characteristics; power of Leonardo's personality.

Leonardo's Academy at Milan; his pupils; artists inspired by him who were not under his personal instruction; confusion that has existed between the paintings of Leonardo and of his imitators.

Differences between the master and his followers based on a study of their pictures; the character of the resemblances.

Flemish traits in Lombard Art.

LEONARDO'S PUPILS.

Giovanni Antonio Boltraffio (Boltraffio), 1467-1516.

Marco d'Oggiono, 1470?-1530?

Giovanni Pedrini (Giampietrino), active 1520-1540?

Andrea Salai (Salaino), active 1495-1515.

Cesare da Sesto, 1480-1523?

PAINTERS INFLUENCED BY LEONARDO.

Ambrogio de Predis (Preda), 1460?-1515?

Andrea Solario, 1460?-1520?

Bernardino de' Conti, active 1490-1522.

TOPICS FOR FURTHER RESEARCH.

Morelli the art critic and his method.

The Poldi-Pezzoli Gallery. (A suggestion for Americans.)

NOTE: We have been guided by Morelli in attributions of pictures to these artists. It is but just to say, however, that other eminent critics frequently contest his attributions. Most of these pictures have at some time been attributed to Leonardo himself; while at the present time, with the exception of some six or eight, all the pictures attributed to Leonardo are questioned by one or more critics. It is well to remember in this connection that the painting itself remains unchanged, whatever name is attached to it, and in any genuine art study must stand upon its own merits, whether the artist be of high or low degree.

Leonardo's Pupils.

BIOGRAPHICAL SKETCH.

Giovanni Antonio Beltraffio (spelled also Boltraffio) was born in Milan in 1467. He belonged to a noble family, studied under Leonardo, and worked diligently at his art, but painted only as an amateur. To him are ascribed half figures of saints on the walls of the nun's choir in the Monastero Maggiore (S. Maurizio). He died in Milan in 1516.

QUESTIONS ON SPECIAL PICTURES.

No. 29 — Madonna and Child.

Poldi-Pezzoli, Milan.

A very carefully finished oil painting.

What new *motif* in this picture? Is the Child conscious of divinity? The mother? Did Leonardo's influence tend in this direction?

What indications are here of the artist's love of beauty? Of his refinement? Is the brocaded robe fitting for Madonna? Have we seen it used before?

What suggestions of Leonardo's influence? What of the influence of the earlier Milanese? Cf. B290.

Is there artistic spontaneity in this picture? Inventiveness? Correct draughtsmanship?

No. 30 — Isabella of Aragon.

Ambrosiana, Milan.

Life-size study in pastel. One of the many drawings in the Ambrosiana, Milan, the uncertain authorship of which has given rise to much interesting discussion. This pastel, and its companion piece, a man's head, were long ascribed to Leonardo. Isabella, the name this portrait now bears, was the wife of the incapable Gian Galeazzo, nephew of Ludovico Sforza, the usurping Duke of Milan.

What points of resemblance to 29? Are the differences such as might be expected between a portrait and an idealized head? Define them. What is lost and what gained by difference in finish? What conventional detail has the artist retained in both pictures?

Would this be considered the later work? Why? Has it sentiment? Is it suggestive like the Leonardo faces? Is it handled with strength and knowledge?

No. 31 — Fanciful Portrait.

Uffizi, Florence.

Called also Narcissus, an interpretation that would perhaps explain the position of the head as he listens for Echo, of whom he is enamored.

Is the expression as well as the attitude that of listening, of fixed attention? Is it the expression of a real person posed for artistic effect? Is this a purely fanciful picture, the artist's ideal of perfect features and psychic suggestion?

What is the background? Why chosen? Why the exact profile? Why the wreath about the head?

Is the manner of painting the hair, the ornament of the dress, the background and landscape the same throughout?

BIOGRAPHICAL SKETCH.

Marco d'Oggiono (spelled also Oggionno) was born near Milan about 1470. He became one of Leonardo's most devoted pupils, copying more than once the Last Supper, fifty copies of which were said to exist a century ago. Frescos by him are in S. Maria della Pace, Milan. He died in Milan about 1530.

QUESTIONS ON SPECIAL PICTURE.

No. 32 — Assumption of the Virgin.

Brera, Milan.

That so unattractive a picture has been chosen may cause surprise. A careful study will, however, make it very instructive by way of negation. These faces lack beauty — but many pictures that we have studied with pleasure have much less. The sentiment, although faulty, is not entirely wrong.

It is primarily the entire lack of artistic feeling in the composition, the restless character of the whole added to a doubt of the artist's sincerity that repels us at every turn. Contrast such a work with Leonardo's Last Supper in composition alone, or with Titian's treatment of this very theme, and a better commentary on the genius of these real artists could scarcely be afforded.

Are the two parts of this composition skilfully and naturally limited? Are the hands, faces, clouds, and

high lights brought together in broad masses of light and opposed to large, simple shadows, or is the picture a series of spots?

Is dramatic feeling felicitously expressed? Are there exaggerated or unnatural movements? Are the hands an important factor in the composition? Are they directed into a leading or continuous movement? Do they carry our thoughts toward the Virgin?

Is there an upward tendency in the lines about the Virgin? Has the artist left space for her to rise? How do the attitudes of the little angels affect the movement? Has the artist succeeded in imparting a general sense of uplift to the picture?

Is the landscape familiar? Is it natural or fantastic? What is the meaning of the mass beneath the Virgin? Is the picture in any way reminiscent of Leonardo's Last Supper?

BIOGRAPHICAL SKETCH.

Giovanni Pedrini, popularly known as Giampietrino, a sixteenth-century follower of Leonardo who affected his style, but always with something of exaggeration. He also copied the Last Supper, the example in the Diploma Gallery, London, being ascribed to him by Dr. Richter (to d'Oggiono by Berenson). He is probably identical with the Pietro Riccio mentioned by Lomazzo, an early chronicler.

QUESTIONS ON SPECIAL PICTURE.

No. 35 — Magdalen.

Brera, Milan.

Why is this figure called Magdalen? What is the meaning of her attitude? Is this religious ecstasy or simple penitence?

Is this faultless figure drawing? (Examine and compare carefully.) Is the texture of flesh represented? Is it the flesh of an anchorite? Is the jar correctly drawn?

Is the sense of roundness and atmosphere greater or less because of the sharp definition of the figure against the background? Why the abundant hair? Is it painted with more careful attention to nature than any example heretofore studied? Is there any color suggestion?

What of Leonardo's influence is there? How much of originality?

BIOGRAPHICAL SKETCH.

Cesare da Sesto, called also Cesare Milanese, was born in Sesto Calende about 1480. He evidently based some of his works upon sketches by Leonardo. He later went to Rome, where he worked under Raphael and imitated his manner. He probably worked also in Naples and Messina. He died in Milan about 1523.

QUESTIONS ON SPECIAL PICTURE.

No. 52 — Madonna and Child.

Brera, Milan.

What indications of Leonardo's influence? What of the artist's individuality? Is Madonna a portrait? A religious idealization? Interpret her attitude and expression. What is her station in life — high-born or lowly? How does she compare in beauty, naturalness, religious sentiment, and technique with Madonnas by Florentine and by Venetian painters?

Is drapery nobly cast — *i. e.*, is it broad but not monotonous, varied but not meaningless, following natural lines and the form of the wearer?

Is there anything new in the treatment of the Child's hair in this picture or in 29? What purpose is served by the tree? Is it a close study of nature? Is the distant landscape as ably drawn as the tree? Compare with other landscape backgrounds studied this month. Compare, also, landscapes of earlier North Italians — Foppa, Cossa, Costa, Francia. Does this tree recall that in 18?

Painters Influenced by Leonardo.

BIOGRAPHICAL SKETCH.

Ambrogio de Predis or Preda, as the name is also written, is one of the artists rescued from oblivion by Sig. Morelli. He was court painter in Milan under the Sforza regime, painted the betrothal portrait of the niece of Il Moro, Bianca Maria Sforza, in 1493, and is supposed to have accompanied her when she went to Innsbruck as the bride of Emperor Maximilian. The details of De Predis' life and the paintings attributed to him are still the subject of interesting controversy.

QUESTIONS ON SPECIAL PICTURES.

No. 22 — A Young Princess.

Ambrosiana, Milan.

This small, exquisitely finished portrait was long attributed to Leonardo and is still claimed for him by such critics as Dr. Bode of Berlin and the late Eugène Müntz of Paris. The identity of the charming subject of the painting is in doubt. It has been conjectured that she was Beatrice d' Este, the youthful duchess of Il Moro, or else Bianca Maria Sforza, niece of Il Moro, who became the wife of the Emperor Maximilian. Julia Cartwright, in her book on Beatrice d' Este, suggests, with much of plausibility, that it may be Beatrice Sforza, a natural daughter of Lodovico, who married Gian Galeazzo Sanseverino.

Compare with 10 and 19, undoubted portraits by Leonardo, also with other heads known to be by Leonardo. What points of resemblance are noteworthy? Compare with 24 and 25, undoubted works by De Predis. Where are the more fundamental resemblances?

May the band worn about the forehead in this and in *La Belle Ferronière* be considered an argument in favor of both being the work of the same artist? Are Leonardo's faces frank, open, unsophisticated? Do they seem reserved, thinking their own thoughts, subtle? Has he a wide range of faces, or is he confined to one type? Is this an argument in point?

Is the head correctly shaped? The throat, back, and shoulders? Did Leonardo ever err in anatomical form? Compare with living persons.

Cf. also, B230. What traits have these two portraits in common? Is 22 as solidly modeled? Which is the more expressive? In which the more masterly treatment of jewels and other accessories? Does one work mark a more advanced stage of art development than the other?

No. 23 — Portrait of a Young Man.

Ambrosiana, Milan.

This unfinished painting is considered a companion piece to 22, and like that has been ascribed to Leonardo. It has been named Gian Galeazzo Sforza, nephew of Il Moro; also Lodovico Sforza himself, although this identification is improbable, as several known portraits of him are extant which bear more or less resemblance to each other, but none to this; Julia Cartwright calls it a portrait of Gian Galeazzo Sanseverino, one of Sforza's most successful generals, to whom he gave his daughter Beatrice in marriage.

In 1906 the picture was cleaned, disclosing, in the lower part, a hand bearing an inscription with musical notes and the words, "Cantus Amoris," suggesting that it may be Gaffurio, the musical director of the cathedral, and Leonardo's authorship is again urged. Mr. Berenson's recent book, "North Italian Painters," still ascribes it to De Predis, calling it "A Musician."

What character may be read in this face? Are any artistic traits here that recall 22? Compare height of forehead, length of chin, modeling of nose. Is there any resemblance in the treatment of the hair? Of the eye? Are the eyes abnormal or impossible? Do other artists of the Milanese school treat hair in this manner? Is texture expressed in the dress?

Why is this picture of higher interest and value than 22?

No. 24 — Angel playing a Lute.

National Gallery, London.

This panel, with a corresponding one also in the National Gallery, formed the wings of an altar-piece, the center of which was the copy of the Madonna of the Rocks in the same gallery, when it stood in the Church of S. Francesco, Milan. The angels are known to be by Ambrogio.

How does the face resemble 22? Are throat, hands, wings, rendered with truth to nature? Is the hair as truthful? Do the draperies adapt themselves properly to the angel's form? Have they been carefully studied from the model? Are they like Leonardo's?

Would Leonardo have adapted these proportions of the human form? How do they differ from his type? How are they faulty?

Is the angel deeply serious? In what is he interested? Does he increase your respect and admiration for the painter? Why?

No. 25 — Portrait of Francesco Brevis.

Poldi-Pezzoli, Milan.

Why the full profile? Does it give a better opportunity for characterizing the individual? Is it easier for the artist? Does it make a more attractive panel? Is it more common among early or late painters? Is it especially characteristic of the Lombard painters? Of De Predis?

Does this portrait serve to confirm the attribution of 22 and 23 to De Predis? Are there fundamental differences?

BIOGRAPHICAL SKETCH.

Andrea Solario was born about 1460 in the village of Solaro, near Saronno, one of a family of artists. It is not known with whom he studied. He and his brother Cristoforo, the sculptor, went in 1490 to Venice, where he may have painted the Portrait of a Venetian Senator, now in the National Gallery, London. If so, he was greatly influenced by Giovanni Bellini and Antonello da Messina. In 1507 his expenses to France were paid by the Cardinal of Amboise, that he might decorate the chapel of the Chateau there, work which was destroyed during the French Revolution. Morelli conjectures that he may have visited Flanders on his way back to Milan, where he was in 1515. He is thought to have died about 1520.

QUESTIONS ON SPECIAL PICTURES.

No. 26 — St. Catherine.

Poldi-Pezzoli, Milan.

This small panel, one wing of a triptych, is, according to Morelli, an illustration of the artist's Lombard manner. The

companion panel, representing John the Baptist, is painted with Leonardesque feeling.

Does this suggest, in the full form of the maiden, in treatment of hands and tunic, the same school as 33? Is the drapery cast with the same breadth and simplicity?

Are the downcast eyelids an indication of humility or are they a mannerism? Compare other pictures of this school. Is the feeling that characterizes the head carried throughout the figure?

Compare with Borgognone's St. Catherine, B291, and with saints by Luini. Also, with saints painted by Venetian, Florentine, and Umbrian artists. Are there resemblances that ally the Lombards' work and separate it from the other schools?

No. 27 — The Repose in Egypt.

Poldi-Pezzoli, Milan.

A small picture, exquisitely finished in the Flemish style. Painted in 1515.

What is Joseph giving Mary and the Child? Is more than ordinary paternal feeling expressed in his bearing? What significance in the long sweeping line of his mantle? What preceding attitude or movement made that line possible? What connection with him has the drapery on the ground? Is the shape of his head characteristic also of Madonna and St. Catherine?

Is the St. Catherine type repeated in Madonna? What points of resemblance between the two pictures? Is this one of those realizations of the Madonna character that leave nothing to be desired? Is Joseph a satisfactory realization? Why?

Why is the donkey present? Is the landscape more like nature and painted with more attention to detail than is usual in Italian art? Can you see throughout the picture the Flemish traits of precision, clearness, minuteness, and care for artistic perfection?

In what does the charm of this picture consist — in beauty of face and form, in sentiment or in setting? What lines are emphasized? Are they harmonious and pleasing?

No. 28 — Ecce Homo.

Poldi-Pezzoli, Milan.

A work of minute finish, the tear on the cheek of crystal clearness is often noted.

Compare with other representations of this subject. B354, 358. With Leonardo's Christ head. C4, 5. What varying interpretations of the Christ character, of physical suffering, of the mental attitude toward suffering have the different artists given? Are they equally true? equally convincing? equally inspired and inspiring?

BIOGRAPHICAL SKETCH.

Bernardino de' Conti was born in Pavia in the latter part of the fifteenth century. He probably studied under Foppa, and came later under the influence of Leonardo. He died about 1525.

QUESTIONS ON SPECIAL PICTURES.

No. 33 — Madonna and Child.

Poldi-Pezzoli, Milan.

This picture bears a close resemblance to the Litta Madonna in St. Petersburg, still attributed there to Leonardo. The Child is nearly identical in form and position, although in the St. Peters-

burg picture he is held in his mother's arms. The type of Madonna's face is the same, and the arrangement of her low-necked robe, but her pose is slightly different.

Where do you find a Madonna of equal nobility? What nationality is suggested by her costume and facial type? Which is the more successful portrayal of character — mother or child?

Compare the landscape with others by Leonardo's followers. Is this the same *motif*? Is it Umbrian? Early Lombard? Is it a bit of natural scenery or drawn from the imagination?

Consider the workmanship of the picture: the arrangement of lines, distribution of lights, textures, drawing; do all recall Leonardo's truth to nature? Cf. 29, 32, 52. Which of these followers possesses more of Leonardo's spirit.

Cf. 34. Which picture shows greater freedom? Superior technical knowledge? Deeper religious feeling? Were they designed for a similar purpose?

No. 34 — Madonna enthroned, with Saints and Donors.

Brera, Milan.

This large votive altar-piece shows early Lombard influence and was long believed to be the work of Zenale. The four Latin Fathers of the Church stand beside Madonna. SS. Jerome and Gregory on the right, SS. Augustine and Ambrose on the left. Below kneel the donors, Lodovico Sforza, Beatrice d'Este, their son Massimiliano, and the younger child. Painted in 1494.

How does this vary from the simplicity and naturalness of 33? Is it an advance upon Foppa's work? Cf. B290. Is it composition in the better sense of the word?

Are any pictures by Leonardo and his followers arranged with exact symmetry? Have they failed in proportion and balance on that account? Why should a painting executed so late as 1494 revert to the earlier idea?

Does Leonardo's influence appear in any of the faces? Have they life, vigor, vivacity? Does Madonna recall Beltraffio? Does the Child recall Marco d'Oggiono?

Are the personages in this group in right proportion to each other? Is there intelligent subordination of parts to the central idea? What qualities has the picture that in a measure atone for its obvious defects? Cf. 15, 27, 32, 52. Which would make the best altar-piece for church or chapel? Why?

GENERAL QUESTIONS ON THE SCHOOL OF MILAN.

Is the predominating sentiment religious? When not distinctly so is it classic? Is it Pagan?

Is study of nature as exclusive a motive as with Leonardo? Is there a high average of craftsmanship? Are proportions of figures normal? Are hands and feet too large? Is modeling round and firm? Are textures carefully defined?

Is the school distinguished by lofty imagination?

Lesson 3.

BERNARDINO LUINI, 1475?-1533?

GAUDENZIO FERRARI, 1480?-1546.

OUTLINE FOR STUDY.

Luini's connection with Leonardo da Vinci; limitations of Leonardo's influence.

Quality of Luini's art; evidences of originality; of the effect of association with early Lombard art: the refinement, grace, and spirituality of his conceptions; his calm and repose; defects of his composition: compare his aims with those of Leonardo.

Luini's draughtsmanship and mastery of all methods of painting; his rank as fresco painter; as colorist; his peculiar use of yellow paint to take the place of gold; his pupils and assistants.

The Casa Pelucca frescos; masterpieces in Legnano, Saronno, Como and Lugano.

His work in churches of Milan: San Maurizio, Luini's Shrine.

Luini's frescos and easel paintings now gathered into the Brera and other art museums.

Gaudenzio, an important Lombard contemporary of Leonardo's school; his originality and dramatic fire; his own class of followers.

Gaudenzio's extensive wall-painting at Varallo, Vercelli, Arona, Saronno, Milan.

Admirable qualities of his first manner: later manner and Michelangelo's influence.

TOPICS FOR FURTHER RESEARCH.

Churches of Milan.

The Italian Lake region; its own beauty and its art treasures.

The story of St. Catherine of Alexandria.

BIOGRAPHICAL SKETCH.

Of the life of Bernardino, the son of Giovanni Lutero, little is known with certainty. The town of Luino, from which he takes his name, claims his birth in 1475 or earlier. According to a contemporary, he was a pupil of Stefano Scotto, an unknown painter. The influence of Foppa, Bramantino, and especially of Borgognone, may be seen in his earlier work. In 1500 he removed to Milan, a year after Leonardo had returned to Florence, and there is no record that he ever met the great master; so completely, however, did he come under Leonardo's influence that until very recent years most of his easel paintings were attributed to Leonardo. Many of his decorations in the palaces and churches of Milan have been removed to the Brera. His more important frescos are still to be found in the churches of Como, Saronno, and Lugano. The last record of him occurs in 1533, when he received payment for work in Lugano.

QUESTIONS ON SPECIAL PICTURES.

No. 36 — The Burial of St. Catherine.

Brera, Milan.

A fresco detached from the wall of the Casa Pelucca, near Monza, and removed in 1817 to the Brera.

The burial is supposed to take place on Mt. Sinai. The colors are still delicate, although the fresco has suffered from repainting. St. Catherine of Alexandria was a favorite subject of Luini's brush.

Is there here a sense of air and light? How has the artist made it appear that these forms are firmly sustained

by the air? Cf. 32. Is the movement swift, agitated, violent, or a slow, easy descent? Are the wings of sufficient size to carry these "birds of God"?

What elements give the sense of calm and restfulness so marked in the picture? Does it result from lack of life or motion?

Has the Saint's body the rigidity of death? Does her face express her traditional character?

What are the figures carved on the sarcophagus? Why are they introduced in connection with this incident? What is the meaning of the letters C. V. S. X.?

Is this a decorative work?

No. 37 — The Marriage of the Virgin.

No. 38 — Angel presenting Vials.

No. 39 — The Adoration of the Magi. (Detail.)

Pilgrimage Church, Saronno.

From a series of frescos painted by Luini in 1525, in the Sanctuary of the Blessed Virgin. The Marriage of the Virgin, between the nave and the choir, is referred to by Vasari as "admirably executed." In the choir are four large compositions, together with figures of saints and angels; the detail from one of these, No. 39, shows the chief figures in the Adoration of the Magi, the upper portion with rounded top representing the train of camels and giraffes, drawn apparently from hearsay, with a group of singing cherubs in the sky above.

Compare the Marriage of the Virgin with Raphael's Spozalizio; with B259. Which is the most natural? Has Luini followed tradition closely? Explain the action of the figures at the left of Joseph.

Is there appropriate action and expression throughout the group? Is the sentiment true and pure? Is Joseph

a prototype of Jesus? Why should Mary be of such commanding stature? Should the heads of those in the background be on the same level as those in front? Is there any lack of perspective or sense of atmosphere? Has the artist succeeded in representing a crowd? Has he facility in composition?

Explain the vials and the napkin that the angel carries in 38. Has the angel just alighted or is he in a state of rest? Is the indication of movement or cessation of movement consistent throughout the figure? Is the figure instinct with life and strength? Is this angel a vivid personality? Would he be as attractive without the wings?

Is the drawing entirely correct? Is the drapery especially suited to fresco? Does the ornamentation suggest the goldsmith's love of prettiness? Cf. Botticelli. Is this angel as fine a conception as Melozzo da Forlì's? Is the sentiment of the picture produced solely by the face or is it a general effect?

Do the same types for Mary and Joseph appear in the Adoration as in 37? Are the figures more correctly proportioned and more fortunately arranged? Is it equally natural?

Are beauty, strength, religious sentiment, artistic skill, noticeable in these frescos? Can you trace the influence of Leonardo? of Borgognone? or is this entirely original and independent work?

No. 40 — View of Interior.

San Maurizio, Milan.

Better known in Milan as Church of the Monastero Maggiore. It is one of the oldest churches in the city, the home of nuns of

the Benedictine order. When the Bentivoglio family were expelled from Bologna, they settled in Milan; a daughter of the house joining this chapter of nuns, the church became their especial care, and Luini was commissioned by them to decorate it.

This place of worship consists of the church proper and of the choir or nuns' chapel. An examination of the vaulted ceiling will show that the two audience rooms are divided by a partition, extending entirely across the basilica, which serves as the screen behind the high altar of either. The frescos on the screen in the church proper are by Bernardino Luini. On either side of the altar appear the princely patrons Alessandro and his wife Ippolita Sforza, each attended by saints. Bernardino also painted entirely one of the two small chapels that open out of the nave on the right, chiefly with scenes from the life of St. Catherine. The color scheme of these frescos is darker, richer, and more transparent than is usual, giving the impression of paintings in oil. In the nuns' chapel on the other side of the screen it is probable that he arranged the entire scheme of decoration, and was assisted by his son Aurelio and others of his school; Beltraffio and Borgognone are also represented there.

No. 41 — The Martyrdom of St. Catherine.

San Maurizio, Milan.

Opening out of the nave of San Maurizio is the small chapel containing some of the most exquisite of Luini's work, of which this fresco forms a part. The work, commissioned by Francesco Besozzi, was completed in 1530. Eloquent of the religious conceptions of the time is the fact that the model for the saint was a woman of rank possessed of rare beauty, but stained with atrocious crimes, for which she was beheaded.

Does the artist in this, in 36 and 38, prove himself capable of analyzing and representing a rapid and vigorous movement? Is the action natural? Do you experience a thrill of horror? Is the group of saint and executioner

well posed, well balanced? Is the expression of their faces skilfully opposed?

Is the composition lacking in reality, in dramatic power, in effectiveness? What points of advantage has this method of treatment?

Does the group on the left contribute to the interest of the picture? Can the same be said of the incident depicted in the upper left-hand corner? What is its meaning?

No. 42 — St. Apollonia.

No. 43 — Ippolita Sforza with SS. Agnes, Catherine, and Scholastica.

San Maurizio, Milan.

Frescos on the screen back of the high altar, as seen in No. 11. These pictures are admirable examples of Luini's delightful scheme of color.

Explain the various symbols in these pictures. Why does St. Apollonia bear two emblems of martyrdom? Why do SS. Agnes and Catherine carry palms while St. Scholastica carries a spray of lilies? Why does the latter's dress differ from that of her companions? Is its ornament significant? Of what material are the garments of Luini's figures usually composed? Is there less care, less refinement in the painting of St. Apollonia's robes than is usual with him? Is she calculated to inspire veneration, affection? Is she thoroughly womanly?

Is there any especial reason for the three saints appearing with Ippolita? Is Ippolita a portrait? What difference between her face and that bending over her? Why does she kneel? Note the character of her dress.

Is there any lack of beauty, life, and vivacity in all

these faces? Are they pleasant to look at, to study? Are they devotional?

No. 44 — Madonna of the Rose-trellis.

Brera, Milan.

One of the best of Luini's easel pictures, painted in oil, in his third and most advanced period. Originally in the Certosa of Pavia. The columbine with which the Child is playing is a flower not infrequently introduced into paintings by the Milanese painters of this period.

What points of resemblance have these faces with those of Leonardo? What are the differences? Which are more fundamental? How may Luini and his work here be characterized?

Has this Madonna an air of distinction? Are her hands of elegant shape? Is her dress unusual in any particular? Is the foreshortening of her arm well managed?

Was the background designed merely for beauty or has it a symbolic meaning? Has it a more living quality than the human figures? Is it obtrusive? Would Leonardo have painted it thus had he chosen this design?

No. 45 — Madonna enthroned with Saints.

No. 46 — St. Anthony. (Detail.)

Brera, Milan.

Fresco from the Church of Santa Maria di Brera, now in the Brera, and one of the finest there. Its colors are soft and harmonious, the effect of gold produced by a skilful use of yellow. The treatment is flat. The saints are Anthony and Barbara. Painted in 1521, according to the inscription.

Explain the symbols carried by the saints. Are these the customary ones? Have they reference to facts in the story of their lives?

Does the symmetrical composition make the picture stiff and formal? Compare the composition with other group pictures by Luini. Are the same mistakes evident here? Cf. 37.

Are Luini's saints individual and distinct? or might Barbara be mistaken for Catherine? Is that usually true? Would Leonardo have made them more individual? Would this picture be improved by such treatment? Has it compensations? What are its excellencies? Are they such as to make a permanent and satisfying appeal to the student? to the devotee? to the casual observer?

No. 47 — Madonna, Child, and St. John. (Lunette.)

S. Maria degli Angioli, Lugano.

Fresco painted for the cloisters of the church, now in the first chapel on the right as one enters the church. "The culminating point of his genius."

Where else have we seen this *motif* of the Child about to mount the "gently protesting lamb"? Can this be considered a copy or imitation? How does the Child receive his mother's interference? What is in the mother's mind?

Is Madonna's costume traditional? Is the little St. John well drawn? Cf. the Angel of the Vials. Are the children natural, full of life, actual? Cf. 44.

What is the spiritual import? Has the sacred symbolism of the lamb been lost sight of?

How does this work differ in execution and finish from 44?

In which method of work does Luini excel? What qualities in this picture denote that it was produced at the highest level of Luini's attainments?

No. 48 — Family of Tobias with the Angel.

Poldi-Pezzoli, Milan.

A monochrome brush-drawing; the original design for this small painting is in the Ambrosiana. The drawing is a very characteristic work, delicately finished and superior even to the painting

Where is the story of Tobias found? What incident is illustrated here?

Are the different persons well characterized? Is there in the angel a feeling of light and swift movement? Is this movement communicated to Tobias?

Who are the important ones in this group? How are the others subordinated? What effect on the composition has the architecture with its glimpse of landscape?

Is the composition in this picture an improvement on 37? What characteristics appear most often in Luini's pictures? How typical is this angel? How would you characterize Luini's work?

BIOGRAPHICAL SKETCH.

Gaudenzio Ferrari was born about 1480 in Valduggia, a village near Varallo. While still very young he went to Milan, studying under Scotto, the teacher of Luini, coming also under the influence of Bramantino. About 1512 he settled in Varallo, where

much of his work was done. Vercelli, Saronno, Como, and Milan also contain many examples of his work. He died in Milan in 1546.

QUESTIONS ON SPECIAL PICTURES.

No. 49 — The Last Supper.

S. Maria della Passione, Milan.

Painted in 1544, for the chapel of St. John the Evangelist, assisted by Giov. Battista della Cerva. Through the open window is seen the earlier structure of the Church of the Passion.

Is this an original presentation of the subject? Is it treated with consummate knowledge of anatomical proportion, facial expression, linear and aerial perspective, laws of composition? Are types well selected? Is Judas designated by the action of the group? By what simple means is he identified?

Does the turbulence of the scene exceed probability? Are there any incidents that give it an air of vulgarity?

Compare with Leonardo's Last Supper. What motives dominated each artist? Why does Gaudenzio's picture make an ineffective appeal to us?

No. 50 — The Annunciation.

Kaiser Friedrich Museum, Berlin.

Painted 1515-1516, the only period when rich garments and high lights of gold are found in his pictures of Madonna, suggesting his connection at that time with the luxurious court at Pavia. In one of his earlier writings he objects to Madonna and the apostles painted in gorgeous robes "which they never wore."

Have we here the same types that appear in the Angels of Saronno? What indicates that it is earlier work?

Are the lines of the figures and the draperies decorative in their purpose or to express life and motion? How is the lily used? Is the use of gold disturbing in the reproduction? Does it accord with other elements in the picture?

No. 51 — Section of Interior of Cupola.

Pilgrimage Church, Saronno.

In 1535, ten years after the work of Luini in the same place, Gaudenzio decorated the cupola of the Sanctuary of the Blessed Virgin with concentric circles of angels, executed in all parts with the greatest care and rich in color, "one of the finest existing examples of this class of decoration."

Is this decoration rich in fancy? Has the artist portrayed the natural movement and arrangement of a crowd or was he poor in invention? Are all seen to advantage?

Are the angels playing and singing in concert or independently? Are they beautiful, graceful? Do they pose consciously? Compare draperies with those in Luini's frescos. Are Gaudenzio's painted with more care, more variety of material and fold?

Are the figures surrounded by air or is a flat treatment adopted? Which is best decoration for this wall surface? Why? Is there such foreshortening as would result were actual figures seen in such a position? Compare with Melozzo da Forli's angels, B240-243.

Is the arrangement such as to interpret and emphasize the form of the cupola? or is the architecture ignored? Compare Correggio's cupolas, done just before this. 223-228.

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Lesson 4.

LATER SIENESE SCHOOL.

OUTLINE FOR STUDY.

IL SODOMA (Giovan' Antonio de' Bazzi). 1477-1549.

Sodoma's commanding position in the history of Sieneſe painting: his admirable traits as artist — originality and power, sensitiveness to grace and beauty, skill in narration, charm of landscape, occasional brilliant artistic performance; his faults — lack of skill in composition, frivolity, haste and carelessness, uneven quality of work.

A master of religious ecstasy; first of the Decadence. His temperament — sense of humor, love of a jovial life, fondness for animals.

His wanderings; influence of Leonardo; of Raphael. Life in Siena; his popularity and numerous commissions; frescos in the cloister of Monte Oliveto — life of St. Benedict; in the Oratory of San Bernardino — life of the Virgin; in San Domenico — scenes from life of St. Catherine of Siena; commissions for the Palazzo Pubblico.

Residence in Rome; patronage of Agostino Chigi; ceiling in the Camera della Segnatura; story of Alexander in the Farnesina.

His portable paintings in various galleries.

DOMENICO BECCAFUMI (Mecarino). 1486-1551.

Beccafumi follows Sodoma from Rome; co-worker with this master in the Oratory of San Bernardino, Siena.

His notable work on the pavement of the Cathedral, Siena.

BALDASSARE PERUZZI. 1481-1536.

Peruzzi "an artist of first rank both in architecture and painting"; early work at Rome in architectural and mosaic design and in painting; friendship of Agostino Chigi — the Farnesina; other patrons of highest standing in Church and State; later work there; elected head master of the works on St. Peter's, under Leo X.; Massimi Palace.

Peruzzi in Bologna; architect of Alberghato Palace. His numerous buildings and paintings in Siena and other Tuscan cities.

Peruzzi's literary works; large number of drawings extant.

TOPICS FOR FURTHER RESEARCH.

Siena in the fifteenth century.

The Palio.

The pavement of the Cathedral.

St. Bernardino and St. Catherine of Siena.

Folgore, a Siennese sonneteer.

Myths regarding Alexander the Great.

BIOGRAPHICAL SKETCH.

Giovan'Antonio de' Bazzi was born about 1477 in Vercelli, in Piedmont, and as a boy of twelve was apprenticed to a local painter, Martino Spanzotti. In 1497 he is thought to have studied in Milan under the immediate direction of Leonardo. He went to Siena in 1501, at the invitation of agents of the wealthy Spannocchi family, painting in the neighboring cloister of Monte

Oliveto in 1505-1506. In 1507 he was taken by Agostino Chigi to Rome, where he decorated the ceiling of the Camera della Segnatura. During a second visit to Rome in 1513, he painted in the Farnesina Palace the scenes from the story of Alexander. Most of the remainder of his life was passed in Siena, painting in the Palazzo Pubblico, in the Oratory of S. Bernardino, and in S. Domenico and S. Francesco. There is some evidence that he returned to Lombardy for a time between 1518 and 1520, and commissions in Volterra and Pisa were executed toward the end of his life. He died in Siena in 1549, poor and friendless, according to Vasari, whose account is, however, colored by dislike and prejudice. Of his many strange pets, of his sensational pranks and coarse jokes, his love of gorgeous attire and his fast horses which won him the Palio, his Florentine chronicler can speak only with contempt. Vasari is, however, entirely just to Sodoma's ability as a painter, as well as to his failure to maintain the high standard of which he was capable.

QUESTIONS ON SPECIAL PICTURES.

No. 53 — Episode in Life of St. Benedict.
(The miraculous mending of a broken sieve.)

Monte Oliveto.

One of a series of twenty-four frescos illustrating the life of St. Benedict, painted around the cloister of Monte Oliveto. The youthful saint on his knees entreats heavenly aid, while his nurse stands near, also in an attitude of supplication. Outside is a group of citizens, foremost among whom is Sodoma, accompanied by his strange pets and arrayed in the rich garments presented to him by a gentleman who had recently joined the order.

How far does the picture explain itself? Does the central figure draw attention away from the subject of the painting? What excuse for the presence of this figure? Suppose the figure removed — would the composition be more coherent?

Is there beauty in individual forms and faces? Is difference between the ideal and portrait heads marked?

What is the *motif* of the decoration of the pilaster? Has the architecture in the middle distance an obvious connection with the subject? Does it add to the interest of the picture?

Altogether is this a well-balanced, serious composition? Is it a justifiable piece of artistic work?

No. 54 — Alexander and Roxana.

Villa Farnesina, Rome.

One of a series of frescos painted in 1513 in a bedroom of the Villa of Agostino Chigi, the papal banker and well-known patron of Raphael. Others of the series are, Alexander breaking in Bucephalus, now practically destroyed by restoration, and the Family of Darius before Alexander. The Marriage of Alexander and Roxana was painted from Lucian's description of a picture by Aetion. Alexander is conducted by cupids to the nuptial couch. Hymen and the groomsman, Hephaestion, stand lost in admiration, while other cupids play with the armor of Alexander. These upper rooms can be visited only by special permission.

What do the landscape and architecture add to the picture? Would a more perfectly balanced composition be more pleasing? Is this decorative painting? Why? Cf. B13. In which fresco is the aim to make the *wall* more beautiful? Can this be done by ignoring or destroying the wall? Is this characteristic of Renaissance wall painting?

No. 55 — Madonna and Child.

Brera, Milan.

Small painting on wood. The landscape is a sunset scene — "a study in tone, gemlike and brilliant." Until 1870 in a private

collection in Germany, it was sold at auction in Cologne and soon after acquired for the Brera. Morelli was the first to recognize it as Sodoma's early work.

What marks of extreme care are noticeable? Is there anything to suggest the influence of Leonardo and the Lombards? Are the resemblances fundamental or only on the surface?

How does Madonna's face compare with Leonardo's faces in refinement? In depth of feeling? Are the Child and lamb merely playmates, or is there a spiritual significance in their companionship? What faults in the drawing of the little one? Are distant landscape and foreground equally successful? What special beauties are here?

No. 56 — Assumption of the Virgin.

Oratory of S. Bernardino, Siena.

One of a series of frescos by various later Siense artists of events in the life of the Virgin, begun in 1518, completed in 1532. The figures are over life size.

Where is Madonna's attention directed? Is this the usual treatment of the subject? What passes from her hand, through the hands of the disciple? Has an attempt been made to characterize the disciples?

Can you recall another instance of flowers in the sarcophagus? Explain its meaning.

In what direction do the main lines of the composition run? What effect has this on the movement of the picture? Is this idea consistently carried out — *i. e.*, are all the leading lines parallel or radial, and do all other lines fall into harmony with them? Are groups well massed

and the general effect simple? Or is there a sense of crowding? Cf. 32. Is there a feeling of lightness and ascending movement? Is there too much symmetry? Are the faces of the disciples deeply moved and earnest?

Cf. 53. Is there any gain in seriousness and ability?

No. 57 — Christ bound to the Column.

Academy, Siena.

Portion of a large fresco painted in the cloister of San Francesco, Siena, representing the judgment of Pilate and scourging of Christ. The remaining part of the fresco has perished from dampness and exposure; the Christ, having been long protected by glass, was in 1842 sawn from the wall and transferred to the public gallery.

Are the sufferings of Christ emphasized? Is more than physical suffering expressed? Is this a deeply sympathetic work? Note the various signs of distress and disorder; is there any sentimentality? Is there beauty — physical and intellectual? Is the type a fitting one? Cf. B358, 354, also the Christ in C59. What representations of a suffering Christ are as worthy as this?

Is the torso well proportioned to head and limbs? Is modeling accurate and delicate? Is there lack of strength and boldness? Are shadows unusually transparent?

What differences of treatment between this and St. Sebastian that are due to the difference between fresco and oil painting? What advantages has each?

No. 58 — St. Sebastian.

Uffizi, Florence.

A banner painted in oil for the confraternity of St. Sebastian in Campollia, and carried in processions during times of pestilence, had on one side this figure, on the other Madonna in

Glory with Saints, also a characteristic example of the artist. That the Society valued Sodoma's work highly is proved by its refusal to part with it to citizens of Lucca for a large sum. The colors are cold and gray, but beauty of drawing and sense of atmosphere are very marked.

Cf. 57. Which is the most affecting? Have the limits of pathos been passed in either? Are these subjects conceived with equal nobility? Does either convey a suggestion of the spectacular?

Cf. B265. In which is the form more beautiful, more true? Are these synonymous? In which is the expression more in keeping with the event? Is this in itself a commendation? Has the artist embodied strength as well as beauty in face and form?

Has he successfully overcome the difficulties presented by the pose of the saint? Have you studied other nudes as perfect in drawing and modeling?

Why is the forehead in shadow? Is the picture remarkable for atmosphere?

Has Sodoma's inspiration been sustained throughout the composition? Have the figures in the middle distance any connection with the martyrdom? Would the picture be more admirable were the angel omitted?

No. 59 — St. Catherine receiving the Stigmata.

S. Domenico, Siena.

Fresco on one side of the altar in a chapel dedicated to St. Catherine. It is greatly superior to the two other frescos by Sodoma in the same chapel — one, the Communion of St. Catherine; the second, the Penitent Thief converted by the Saint's prayer at the moment of his execution. The vision of Christ

being granted to the Saint, she received in her hands and side the marks of the crucifixion. Dated 1526.

Are the relaxation and lifelessness of a swoon satisfactorily rendered? Does the face suggest ecstasy? What is the feeling of the attendant nuns? Are they conscious of the stigmata?

Is the group well arranged? Are its lines easy? Is it properly balanced by the figures above? Are the two groups connected? How does the angel on the left aid the composition?

Explain the sudden termination of the pier in the center. To what period does the decoration belong? Is it the same style as that in 53? Is it in any sense appropriate to the event?

Do the lines about Christ recall those about Madonna in 32? Have they the same effect on the buoyancy of the figure?

No. 60 — Christ in Limbo.

Academy, Siena.

Commissioned by the Company of Santa Croce, detached from the wall on which it was painted, and transferred to the public gallery. Christ raises Abel from the earth, while Adam and Eve stand near.

Is Eve a figure of unusual beauty? Cf. 58. Are both treated with equal tenderness? Is the pose similar? Is this form, in proportions and modeling, distinctively feminine? How much of the difference between the two figures is due to difference of medium in which they are painted?

What is expressed by the faces of the four principal personages? Is Christ treated with deep religious feeling? with irreproachable taste? Have you seen elsewhere a banner like that borne by him? Is there anything to justify its excessive convolutions?

Is the scene appropriately located? How does the landscape compare in interest and beauty with others by Sodoma?

GENERAL QUESTIONS.

Do the works that we have studied disprove the charge of coarseness and habitual levity made against Sodoma? Is he completely master of facial expression? Are his faces as deeply interesting as Leonardo's or Luini's best — *i. e.*, do they suggest as much and invite contemplation as long? Can you reach the end of conjecture in looking at the faces of either of these artists?

Is there a sentiment of delicacy throughout Sodoma's pictures? (Study especially 55, 57.) Do they possess an unusual feeling for space and atmosphere? How is the close similarity of his landscapes to be accounted for considering that these pictures extend over a period of twenty or more years? Which are most like nature?

BIOGRAPHICAL SKETCH.

Baldassare Peruzzi was born in Siena in 1481. He worked with Pinturicchio in the Chapel of S. Giovanni in the cathedral, with Sodoma in the Farnesina and with Raphael both there and in the Stanze. He excelled as an architect, and painted the simulated architecture so popular in later Renaissance decoration. Many of his painted decorations on the façades of churches

and palaces in Rome have been destroyed by time and exposure. The Massimi Palace in Rome, one of the most elegant of the Renaissance period, was designed by him. After the death of Raphael, he was appointed director of the works of St. Peter's, an office which he held most of the time until his own death in 1536.

QUESTIONS ON SPECIAL PICTURE.

No. 61 — Sibyl announcing the Nativity to Augustus.

Church of Fontegiusta, Siena.

Fresco, painted about 1528.

Why these signs of disturbance? Is the sibyl properly characterized? Is she the true mouth-piece of fate, indifferent to the perturbation she causes? Is the vision in the clouds seen by Augustus and his attendants? Why is it introduced?

Is this a powerful presentation of the theme? Are the proportions of the figures normal? Are they such as were adopted by Leonardo and his followers? By Sodoma?

What indications of Pinturicchio's influence? Is the picture a good wall decoration?

BIOGRAPHICAL SKETCH.

Urbano da Cortona was born about 1426 in Cortona. He accompanied Donatello to Padua, one of the many to assist him in the work in S. Antonio. Two of the Putti and one of the Symbols of the Evangelists are ascribed to him, for which there are four records of payment during 1446-1447. He worked in Perugia on the tomb of a bishop in 1451, going from there to Siena, where, in October, 1451, he was commissioned to decorate the chapel of S. Maria delle Grazie in the cathedral.

In 1661 this chapel was built over, and the twelve reliefs remaining from Urbano's work were built into the wall of the cathedral in various places, where they may still be studied. Urbano assisted Donatello a second time during that master's work in Siena, in 1457, serving the Siena authorities for forty years. He died May 8, 1504.

QUESTIONS ON SPECIAL PICTURE.

No. 62 — Persian Sibyl.

Cathedral, Siena.

Work in *graffito* in the pavement of the cathedral, this figure being the one in the south aisle, nearest the entrance to the campanile. Completed in 1482. *Graffito* refers to the black cement with which the lines of the drawing and modeling are filled.

Why should the Persian Sibyl find place in a Christian church? Has the artist attempted to suggest nationality or character? Was this customary?

Cf. 63, by Beccafumi. Which is better adapted to the material? Which is better floor decoration?

BIOGRAPHICAL SKETCH.

Domenico Beccafumi was born in 1486. He imitated Sodoma, working with him in the Oratory of S. Bernardino. Later, his style strongly resembles that of Vasari himself, and was highly praised by him. His most interesting work is that for the pavement of the choir in the Cathedral of Siena. He died in 1551.

No. 63 — Moses striking the Rock.

Cathedral, Siena.

This section of the pavement of the cathedral is a mosaic of light and dark marbles, with details expressed by incised

lines filled with a dark substance (*graffito*). The more elaborate portions of the pavement are usually covered with a wooden floor, except during the Palio in August.

Are the incidents arranged with artistic feeling? Is there any confusion? Is the space well filled? Is it crowded? Is all clear and logical? Is there any resemblance to 64? Is there a pleasing distribution of lights and darks? Is the design broadly massed or spotty? Is this a good floor decoration? Why?

No. 64 — St. Catherine receiving the Stigmata.
Academy, Siena.

Can this artist be said to belong to the new school of thought? Why? Have we here an original master or a careful student and imitator? How is attention riveted upon the central figure? Does she keep her place in space?

Is the lower part of the picture conceived in a different spirit from the upper? Has the vision of Madonna any connection with the subject? Is the solemnity of the scene marred by any circumstance? Cf. 59. Is this an equally satisfactory representation?

Does the landscape recall Sodoma's? Is this fine feeling for atmosphere and clearness found in other painters? Cf. B357.

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The New Standard.

BY LOUISE M. POWE.

On the threshold of the sixteenth century — the High Renaissance — it may be profitable to review the painting of the last thirty or forty years of the fifteenth: a period not characterized by the surprises and innovations of the few previous decades, but by steady progress toward the culmination of growth in art. It was a period of development of widely divergent ideals and the focusing of related characteristics into well-defined schools. Geographically the schools of Florence, Siena, Perugia, Venice, Milan, were near neighbors, but each had its peculiar aims and special attainments.

In each group of artists there was also specialization by individuals. The perception of the beautiful is the fundamental idea of art; the essential qualification of an artist is an intense desire to imitate, reproduce or in some way express the beauty that he has seen. Whether it is the beauty of material form or the intangible beauty of spirit to which the true artist may have been drawn, he is fascinated by it and rests not until he has given it expression.

What profoundly interests one generation excites the wonder of another that such things could have engaged attention for even a fleeting moment. Why did medieval monstrosities in stone or ivory or on the illuminated page interest contemporaries? What excuse was there for their continued production? To us they make only a feeble appeal through their pathetic helplessness and

naïveté—that helplessness to express itself that persisted, in a certain degree, nearly through the fifteenth century.

There were men among both painters and carvers whose work was done without inspiration and without love—save such as the artisan gives his tools. Between these men and those who possessed rich artistic gifts, keen esthetic perception, and lofty aims, were numerous grades of the artistically competent and incompetent. Those who achieved distinction usually attained to it along some line of specialization. Few were well-rounded artists. Occasionally one was perfect within his limits; in Masaccio's work is no fault; it shows ability, it has loftiness, attractiveness—it stimulates and satisfies; it embodies the essentials of perfect art.

Did no one, then, pass beyond Masaccio? Yes, certainly. Although an advanced mind he was still a child of his time; his art was somewhat elementary—was not an exponent of the larger knowledge of form and chiaroscuro that the artist of the latter part of his century fell heir to; it was broad and simple, owing little of its excellence to detail. It is so far, however, from being childlike that in the long list of Italian painters few are found so dignified, temperate, restrained.

Because of his perfectly balanced temper Masaccio is less vividly interesting than the great specialists. The novel, the strange, and the puzzling always attract attention, arouse curiosity, and induce thought. The specialist engages in his chosen line of effort with intelligence and enthusiasm, discovering infinite interest and charm in apparently the driest subject of research, whether it be the geometrical problems of linear perspective or the

setting together of joints in the human frame. Other matters seem of slight consequence — the picture as a whole is lost sight of. So while he may approach perfection in parts, his work otherwise may be marred by such faultiness and shortcomings as to destroy its value as a whole.

The earliest example of this one-sided development was Uccello, whose intense devotion to the study of perspective did not prevent the most absurd disproportion of his men to surrounding objects, or other glaring faults in drawing.

The exceeding spirituality of Fra Angelico's saintly beings and the heavenly sweetness of their faces do not blind us to their formlessness and frequent woodenness. This sweetness is shed over angels, saints and Roman soldiers indiscriminatingly. The good Frate's religious absorption and his neglect of the study of the actual world are equally in evidence; and because he was a highly endowed artist with an exquisite feeling for beauty and grace, the regret is the more poignant that the saving quality of common sense was not exercised by him and that, unlike Fra Lippo Lippi, he should have allowed his monastic vows to interfere with his art.

Signorelli's preoccupation with anatomy, joined with a highly developed imagination, produced the impressive frescos of Orvieto, where the nude human form is displayed in every variety of attitude, drawn with extraordinary freedom, boldness, inventiveness, and dramatic instinct; on the other hand, he lacked skill in the handling of large masses and was deficient in a sense of the pictorial so that some of his great compositions came

perilously near to suggesting the diagram. Richly gifted, deep thinker, conscientious student, yet Signorelli fell short of a perfect balance of artistic qualities.

Perugino, the facile painter of sweetness and light, surcharges his works with sentimentality and peoples his canvases with impossible beings; his beautiful color and fine feeling for atmosphere cannot offset his very obvious defects — defects not beyond the power of so talented an artist to correct, but the result of a lack of artistic concern in the perfection of his work.

Our interest is keen in the psychological character of paintings by Botticelli, the mystic; in the haunting suggestiveness of the faces of his Madonnas and mythological personages, in the curious beauty of his types, in the rhythm of their undulating movements. If to his mastery of expression he had united correct drawing, to what heights might not this gifted master have attained! Our pleasure in the world of conjecture and speculation that he has opened to us is checked by the consciousness of peculiarities that are faults rather than graces — of disjointed limbs and incorrect proportions, with resulting awkwardness of pose and gesture.

Ghirlandajo erred in another direction through the very plenitude of common sense. His artistic vision did not penetrate beneath the surface of things. His well-drawn, well-painted, sedate people are psychologically uninteresting because of the absence of those qualities that Perugino and Botticelli carried to the verge of extravagance. Able as this artist was, we feel no regret that the commission to paint the walls of Florence was not forthcoming.

In the schools of northern Italy, Mantegna, ardent student of classic antiquities, immensely capable in draughtsmanship and composition, painted pictures characterized by intelligence and feeling, and sometimes by beauty. On occasion the note of the commonplace is dominant, as in the Mantuan frescos; or there is a strain of the unearthly beauty of Botticelli, as in St. George; or a tender woman's face realizes our ideal of Madonna, as in Mary with her child and her parents in the Dresden gallery; or he may win applause by a *tour de force* in foreshortening, as the Dead Christ, or the Roman guards in the Resurrection. But what he has done lacks the touch of life; the sense of the statuesque, of the immobility of bronze or marble, is never absent.

Had Melozzo da Forlì produced more work, or had more been preserved, he might have been proven an artist in whom all essentials were united in harmonious balance. He was, like Mantegna, an innovator, but one who was almost completely successful in blending correct observation of form with beauty and feeling, and he painted in that broad, simple manner that eliminates faultiness, as did Masaccio.

In the course of his long life Giovanni Bellini attained to high excellence in painting. Simply religious, not occupied with the curious learning of his day, he devoted himself to the mastery of the secrets of color, and painted noble visions of beauty in a sane, healthy manner, with no suggestion of unutterable, spiritual experiences, no agitation of any sort. The stamp of technical mastery is on all of his later work: but after the zest afforded by the vigorous intellectuality of Mantegna and the delicate

estheticism of Botticelli, we feel that a man who is *par excellence* and only a painter is not a well-rounded artist.

If we search still further we find Carpaccio, quaint designer and admirable colorist, whose work has passages of satisfying propriety of sentiment and beauty but leaves a general impression of oddity.

Or Francia, whose best pictures stand on a high level of loveliness and sincerity, whose tender, holy women and beautiful landscapes prove the fulness of his artistic impulse, and whose work in general, although it lacks intellectual vigor, presents that balance that makes it complete within its limitations.

But the fifteenth century did not close without witnessing the rise of a painter, in whom were blended in balanced measure the qualities that make for great art: a man in whom were united so many talents, such broad intelligence, such keen insight, such capacity for work that he must have been supreme in any department of effort. Painting was but one — and apparently not the most important — of many interests. Of large intellectual caliber, any subject that he handled lay completely within his grasp. Educated in the best schools of his day, reared in the city which, in letters and art, was the most advanced in Europe, coming in contact with artists of such strong bias as Verocchio, Piero Pollajuolo, and Botticelli, he seems to have been unswayed by his companions and immediate predecessors or by antique art. His individuality was distinct in the earliest of his designs and he created a precedent for himself to which he was faithful throughout his life.

Uninfluenced by classic ideals, the art of Leonardo da

Vinci was based upon direct study of nature. His attitude was that of the scientific investigator, without predisposition, intent only on finding Nature's laws. What other great artist of his day approached her in this temper — searching as to causes, passive as to impressions? Sensitively alive to all beauty he discovered the interest or the grace that exists in all situations, in all objects. Possibly the temptation to undue emphasis that besets artists found, in Leonardo's case, a safety valve in his caricatures — sketches that were exercises in expression, at once a study and an amusement. His paintings and cartoons — his serious work — never passed beyond the restraints of disciplined taste nor transcended in outward form what the least imaginative observer may daily see around him. But the depth of his sympathetic insight into mind and soul was immeasurable. His pictures convey the suggestion of infinite possibilities of inner experience.

His results were not arrived at without elaborate study and preparation. Masaccio painted no face so full of meaning as *Mona Lisa*, because he did not paint detail. The detail in which consists the expression of refinement or subtlety of mood was analyzed by Leonardo and distinctly understood; he seized the secret of the soul. This study of detail involved the careful finish that distinguishes Leonardo's few extant works — the finish that is not meaningless but is necessary to complete expression.

His preoccupation with a study of nature forbade the introduction of any affectation or any triviality into his paintings: every line, every well-considered accessory is

directly contributory to the explanation of the central thought. In this consists the absolute justness of his work. There is never an unnatural pose; that which distinguishes his faces we have all seen and felt numberless times. He realized that exalted or unusual moods found expression not in strained or impossible attitudes and gestures, but in those that are normal and easy. He defined the slight but subtle difference in bodily and facial expression of the mind alert and excited, and the mind at rest. In his Last Supper the action is controlled by easy and flowing lines — no abruptness, no angularities, no strained or distorted faces; yet can it be doubted for an instant that this is a moment of surprise, of profound excitement and intense emotion? He was thoroughly naturalistic, like Masaccio, but had advanced beyond that artist in depicting more complex emotions. The disciples in Masaccio's Tribute Money cannot be imagined in such attitudes as those in Leonardo's Last Supper — with such mobility of movement, such suggestion of the muscular minutiae of action. Masaccio rested content within a more limited sphere of achievement, yet doing perfectly what he attempted; Leonardo attained to a similar perfection in a much wider field.

He set the standard of absolute naturalism. He demonstrated that the signs of any emotion, however profound or delicate or undefinable, may be transfixed and read on canvas or panel as unmistakably as on the living countenance. No artist has ever advanced that standard; Leonardo's work stands preeminent to-day.

In the work of some of his pupils and followers is so intimate a blending of the earlier Lombard characteristics

of sweetness, mildness, and love of beauty with Leonardo's subtlety and spiritual suggestiveness as to raise the question how far the master's own ideals were affected by his Lombard associations. That his work was not more widely known in his day and his following not larger may be due to his establishment during his most productive period at a small provincial court.

That the school formed there by him came under a strong and convincing influence is shown by its faithful transmission of his traits. The works of his school are known by beauty of face, normal proportions, natural pose and expression, more or less of the technical quality called "*sfumato*," by purity and elevation of sentiment, absolute sincerity and irreproachable taste. A few artists of the Italian Renaissance may have dwelt in a more exalted mental state than Leonardo, but none have left so valuable a legacy to their followers — the lesson of absolutely truthful, unaffected expression of the best, the most beautiful, the most subtle in human experience.

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does to Pinturicchio and Eugène Müntz's to Leonardo da Vinci. Its illustrations include, the author states, all the then known works of Correggio. One, however, is missing — the Adoration of the Magi, recently acquired by the Brera from a private collection, and probably ascribed to Correggio since the publication of Ricci's book. The writer uses fresh material that was not accessible when Dr. Meyer's biography was published.

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Lesson 5.

FLORENTINE SCHOOL.

FRA BARTOLOMMEO (Baccio della Porta). 1475-1517.

MARIOTTO ALBERTINELLI. 1474-1515.

OUTLINE FOR STUDY.

The *bottega* of Cosimo Rosselli; duties of an apprentice.

Intimacy between Baccio della Porta and Mariotto Albertinelli; their youthful copartnership; difference in character and tastes, politics and religion; Baccio a student of church frescos; Albertinelli of the antique.

Miniature-like finish of Baccio's early work; fresco of the Last Judgment for the hospital of Santa Maria Nuova — an important link in the evolution of scientific composition. (1498-1499.)

Baccio's intellectual power, progressiveness, and sincerity; his interest in the religious revival under Savonarola; the "bonfire of vanities"; entrance into the Dominican Order; interruption of his artistic career. (1500-1504.)

Albertinelli's paintings during the period of separation; triptych of the Poldi-Pezzoli; completion of the Last Judgment; tondo in the style of Lorenzo di Credi; his masterpiece, The Visitation — its purity of sentiment.

The artistic circle in Florence in 1504; stimulating effect on Fra Bartolommeo of Raphael's friendship; the influence of Leonardo on Florentine artists.

The Frate's resumption of painting; his frescos in San Marco; parallel between him and Fra Angelico.

Fra Bartolommeo's visit to Venice (1508) — its results in his work; group of his paintings in Lucca.

Second period of partnership with Albertinelli; popularity of the new artistic firm; works produced jointly. (1509-1512.)

Extension of Fra Bartolommeo's fame — a representative of sixteenth-century ideals; thoroughness of his artistic knowledge; scientific study of design; introduction of jointed lay figure; his color; cartoon of Madonna with Patron Saints of Florence.

Fra Bartolommeo's visit to Rome (1514?); inspiration derived from study of Michelangelo; introduction of the colossal and statuesque; St. Mark; St. Sebastian — an answer to aspersions on his ability to draw the nude: Salvator Mundi.

Albertinelli's frescos in Certosa di Val d'Ema; secession from an artistic career and his return; last work in Rome.

GIULIANO BUGIARDINI. 1475-1554.

FRANCESCO GRANACCI. 1477-1543.

Two assistants of Albertinelli whose experiences were parallel — pupils of Ghirlandajo, imitators of Fra Bartolommeo, intimate friends of Michelangelo; their works.

TOPICS FOR FURTHER RESEARCH.

Savonarola, the reformer within the Church.

The Piagnoni painters.

San Marco and its art traditions.

Art amongst the religious orders.

BIOGRAPHICAL SKETCH.

Bartolommeo di Paolo del Fattorino, born in Florence in 1475, was called Baccio della Porta because his home was near the city gate, now the Porta Romana, Baccio being the Tuscan rendering of his given name. The more familiar name of Fra Bartolommeo was assumed on entering the Dominican Order in 1500. When but nine years of age he became a pupil of Cosimo Rosselli, forming at this time his lifelong friendship with Albertinelli. It was during this period also that he came under the influence of Savonarola, later to add his drawings and studies of the nude to the "bonfire of vanities" in the square of San Marco on Shrove Tuesday of 1489. He was active in the defense of the monastery when besieged by the mob, and in accordance with a vow made at that time, entered the order, and for four years dropped his artistic work entirely, taking it up again only at the earnest request of the Prior and brother monks. He was much influenced by the work of Leonardo and Michelangelo, then in Florence, while with Raphael he formed a warm friendship, the result of which is seen in the works of both. In 1508 he visited Venice and about 1514 spent some time in Rome. He died in Florence in 1517.

QUESTIONS ON SPECIAL PICTURES.

No. 69 — Nativity and Circumcision.

Uffizi, Florence.

This little pair of paintings, almost miniature in size and workmanship, formed the inner decoration of the shutters for a

relief of the Madonna by Donatello; on the outside were the Virgin and Angel of the Annunciation in monochrome. An early work.

Are architecture and landscape skilfully used? Cf. 68, 70, 71. Does the grouping and distribution of figures anticipate the artist's later compositions? Is the grouping such as to emphasize the thought of each picture? Are the draperies well handled?

Note the recurrence of the profile in this and in other pictures by Fra Bartolommeo. What effect does he produce by this simple means? Is it an affectation?

What is the spiritual content of these little pictures? What do they suggest of the character of the artist?

No. 70 — Holy Family.

Corsini, Rome.

Painted on wood in 1516 for the private chapel of Angelo Doni, one of Raphael's early patrons, whose portrait is reproduced in No. 152. The resemblance between this and Raphael's Holy Family, known as the Canigiani, now in Munich, is noticeable.

What geometrical form circumscribes the group? Is the arrangement of figures perfectly natural or constrained? Note similar compositions by Leonardo, by Raphael.

Which has worked within such limitations with more freedom? Compare Fra Bartolommeo's pictures with each other; does this form of composition prevail? What are its advantages? By what devices has he emphasized this form? How has he broken up its rigidity? Do the smaller elements of the lower part of the group balance the weight of the upper part?

Is this preeminently a religious picture? or is family affection the motive? How does it compare with Raphael in this respect? Cf. 154, 174, 193. What psychological suggestion in Joseph's size and attitude? What felicities of line and of thought in Mary and the children? Is there any consciousness in their pose? Are the bodies well modeled?

What suggestion is conveyed by the building at the left? Would a distant town be better? Why does the landscape seem modern? Cf. B205, 269, C158. Does the modern feeling of a landscape depend upon the objects selected for representation or the truth to nature with which it is painted? With what feeling are the flowers in the foreground painted? Of what other painters is this equally true?

No. 71 — Madonna and Child.

Seminario Patriarcale, Venice.

On wood; figures half the size of life. Doubts are expressed as to the authenticity of the painting; it is ascribed by some to Albertinelli.

In what other pictures do we find the *motif* of the Child held close to the mother's heart? In such pictures which usually predominates — maternal or filial affection? Which is the case here? Does it detract from the religious character?

How does this group compare with 70 in unconsciousness, in earnestness, in naturalness of pose? Compare Madonna with others by Fra Bartolommeo and Albertinelli.

Which is the more spiritually suggestive? Is this a healthy or morbid type? How well fitted to inspire devotion? Which of the Madonnas we have studied is most suitable for an altar-piece? Why?

Compare the landscape with 67, 70. What resemblances? How is the drapery arranged? What is the practice of each artist in this respect?

What effect on the picture has the artist's painted frame and its decoration? Why was it done?

No. 72 — The Last Judgment. (Copy.)

Uffizi, Florence.

The original fresco was painted in 1498-1499 on the wall of the cloister cemetery of Santa Maria Nuova, in Florence, and completed by Albertinelli, whose figures of the donors, Gerozzo Dini and his wife, have, however, entirely disappeared. It has suffered seriously from exposure, and in 1871 the fresco was transferred to canvas, and a careful copy in monochrome was made by Prof. Raffaello Buonaiuti, of the same size as the original, from which our print is taken. Both the original fresco and the drawing have now been placed in the Uffizi. The work is of especial interest as showing the marked influence which Fra Bartolommeo exercised over Raphael.

What is the meaning of this picture? Who are the figures below? Why the square holes? Does this recall Fra Angelico? Signorelli? Who are the upper figures? Is this a new arrangement? a successful one?

On what lines does the eye travel in studying the composition? Is the picture a unity? What tends to separate it? What to bind it together? Does the careful and rather elaborate composition make the picture mechanical, or natural, or dignified? Is it more appropriate for a large picture than for a small one? for certain themes?

Study in connection with this, Raphael's fresco in San Severo, Perugia, painted in 1506, No. 150, and the Disputà of the Vatican painted in 1510, No. 160.

No. 73 — The Deposition.

Pitti, Florence.

One of Fra Bartolommeo's most satisfactory pieces of color. It is accounted his last work and said by Vasari to have been finished by Bugiardini; this statement is discredited by Crowe and Cavalcaselle, who say, furthermore, that "it is not possible to cite an instance in which a lifeless form is rendered with more flexibility or more anatomical accuracy." There were, traditionally, two other saints in the group whose disappearance is not accounted for.

Is the fact of death emphasized? Is it made repellent? How strong an appeal does it make to our emotion and sympathy? Would more of outcry and movement make it stronger? Cf. B269, C157. What does it lose in the smaller number of figures? Is the arrangement the best possible for beauty? for expression?

Is Mary Magdalen's gesture natural? What Scriptural incident does it recall? Does her position affect the dignity of the composition? What is the center of interest? Is unity of design or sentiment disturbed in any way? Why does John look out of the picture?

What effect has the lack of emphasis on worldly conditions? Have other artists treated this subject as unaffectedly? Compare Perugino, Francia, Raphael, Garofalo, and others. In what has the interest of these artists centered? Whose conception is the most lofty? How much of our interest is due to the beauty of types?

What proofs of thorough understanding of perspective? of faithful study of anatomy and textures?

What decorative element is introduced? Does it detract from the naturalism of the picture?

No. 74 — The Eternal Father, SS. Magdalen and Catherine.

Gallery, Lucca.

Painted on the artist's return from Venice, at the earnest request of the vicar of the monastery of San Pietro Martire, in Murano, to be paid for by the sale of letters of St. Catherine of Siena. Later, difficulties regarding the price arose with the authorities of San Marco, and the picture never went to Venice. Inscription, *Orate p. pictore*, 1509. Rich in color and especially beautiful in the light over the distant landscape.

How are the two saints distinguished? What is suggested by the differences in dress? What emotional difference is there? How are they supported?

Is Deity often represented in this way? What is meant by the gesture and the look? Is it a worthy, a satisfactory representation? What do the cherubs add to the picture? Compare Perugino, Raphael, Botticelli. How is the landscape painted? Is it an element of beauty?

Is this a sincerely religious work? Has it high artistic excellence?

No. 75 — St. Mark.

Pitti, Florence.

Painted in oil on canvas, for San Marco, in 1515, after the artist's return from Rome. The figure is nearly thirteen feet in height.

Was this intended for a character study of the Evangelist? What traits are strongly brought out? What lines in the face are significant?

Cf. 70, 73, 79. What was the artist's chief concern in these? What in 75? Has the last more or less simplicity and breadth? Are figure, pose, and drapery more carefully studied than the face? Does the drapery seem to have been arranged on the figure or designed with little thought of the forms beneath? Is it a garment or is it merely drapery? Is sculpture suggested? What is there in the story of the Evangelist to suggest a dramatic pose? How should a picture of St. John Evangelist or St. Luke differ from this? Cf. 79.

What work in Rome may have influenced Fra Bartolommeo? Study attitude, drapery, and spirit in this connection. Has he made a forward or a retrograde movement?

No. 76 — Madonna Enthroned.

(With St. Anne and Ten Patron Saints of Florence.)

No. 77 — Central Group. (Detail of 76.)

Uffizi. Florence.

This carefully prepared cartoon was never colored, but is complete in design, drawing, and modeling in brown. Numerous sketches for the work exist, showing that the figures were first constructed nude. The painting was ordered by the Signory for the Papal Hall in 1510; this was the Hall of the Great Council designed under Savonarola for municipal purposes after consultation with Leonardo da Vinci and Michelangelo, and its erection superintended by Cronaca. On its walls were the famous cartoons by Leonardo and Michelangelo.

On what geometrical form or forms is this composition based? How is stability given? How is the monotony of a severe symmetry relieved? Is there a sense of space or are the figures crowded? Does the architecture form

an appropriate setting? Are the figures in accord with it? Is this a natural arrangement? a ceremonial one? May it be both? Which is more appropriate? Are they arranged with a view to individual grace or agreeable grouping?

Are the saints careful character studies? By what symbols are they distinguished? Did custom change in this respect? What resemblance between these figures and the St. Mark?

What connection has the triple face in the vault with the thought of the picture? with the general design? Why is St. Anne introduced? Why so placed?

Compare the treatment of drapery, the drawing, the care in detail and finish, with the other pictures by Fra Bartolommeo completed in color. Does the work seem incomplete? How successfully are light and shade, and color effects suggested? Is there loss of beauty because of lack of color? What effect had this method of preparation of a picture upon the finished product? Compare with Venetian paintings. Is Fra Bartolommeo a typical Florentine in his method?

No. 78 — Angels with Musical Instruments. (Detail.)

Pitti, Florence.

Detail of a monumental composition representing the double marriage of St. Catherine of Siena and St. Catherine of Alexandria, but also called Madonna Enthroned; the angels are seated at the foot of the throne. The panel was painted after the artist's visit to Venice and indicates Bellini's influence.

Compare with the little musicians in Bellini's pictures, B336, 337, 339. Is there equal facility, equal devotion?

Which is the more advanced art? How do they compare in age and thoughtfulness with the cherubs of Raphael? Are Fra Bartolommeo's angels consistent with the general sentiment of his work? What is the case in their use by other painters? How often are these *putti* introduced merely as ornamental accessories and how often to emphasize the spiritual significance of the composition?

Why has Fra Bartolommeo introduced them? Are they always necessary to the development of his design? What degree of sympathy with child life do they indicate? Cf. 74.

No. 79 — Christ at Emmaus.

San Marco, Florence.

Of this fresco, now installed in Savonarola's apartments, Lafenestre says that it was painted in Pian di Mugnone, afterward placed over a door leading into the refectory of San Marco. The colors are very rich. The two disciples — called Luke and Cleophas — are portraits of two priors of San Marco in the early sixteenth century; the side face, Fra Niccolò, later Cardinal Schomberg; the other, Santo Pagnini.

What earlier artist painted a similar subject in a lunette in the cloister of San Marco? Compare the two. What indications that he influenced Fra Bartolommeo? In which is there greater sense of reality, more beauty? What comparison in respect of dignity, poetic treatment, religious inspiration?

Is the Christ-face characteristic of Fra Bartolommeo? Is it a new ideal? Compare with Raphael, Perugino, Cima da Conegliano, Fra Angelico, and others: which is the richest expression of Christ-like qualities?

What is the meaning of the disciples' gestures? How

is the effect of symmetry or balance obtained? What is chiefly interesting in the fresco — a moral lesson, its fitness as an illustration, its technique, or what? How would you know it to be a fresco?

No. 80 — Savonarola as St. Peter Martyr.

Academy, Florence.

Small panel; the face modeled with a delicacy that cannot be fully indicated in a reproduction. Painted at Pian di Mugnone, late in the artist's life, from memory; it therefore lacks the force and lifelikeness of the well-known head of Savonarola in his apartments at San Marco, which is a copy of one painted from life about 1495; the original of that has been in a private collection at Prato, but is said to be now in Florence.

Why should Savonarola be represented as St. Peter Martyr? Would another martyred saint have been equally appropriate? Does it add to the impressiveness of the portrait?

Does the face express humility? strength? What other character suggestion? Is the expression appropriate to a man about to suffer martyrdom? How true is it to Savonarola's historic character? What aspect of his character would most appeal to the artist? Do the peculiarities of the head suggest portraiture or careless drawing?

BIOGRAPHICAL SKETCH.

Mariotto Albertinelli was born in Florence in 1474, and apprenticed to Cosimo Rosselli during the same period as his friend, Fra Bartolommeo, the two working in cooperation certainly as early as 1494. He studied classic art with especial interest. When his friend entered the monastery he completed some of

his unfinished work, notably the Last Judgment. A more formal partnership between the two was formed in 1509, and their joint work extends to 1513, when, according to Vasari, Albertinelli, vexed at criticisms passed upon his painting, cast it aside for a time and kept a public house. He returned, however, in a short time to his art, but died in Florence in 1515.

QUESTIONS ON SPECIAL PICTURES.

No. 65 — Madonna, St. Catherine and St. Barbara.

No. 66 — St. Catherine. (Detail of 65.)

Poldi-Pezzoli, Milan.

A very small triptych of exquisite finish. Critics have noted a strong Flemish influence in the work, and its authorship has been in question. The figure of St. Catherine has been ascribed to Fra Bartolommeo and to Raphael, but the entire work is now given to Albertinelli. Dated 1500.

Of what earlier Florentine master is the Madonna reminiscent? Is it customary with Italian artists to represent the Child at the breast? Compare Flemish pictures.

Are the legends of the two saints suggested in the side panels? Are they made prominent? Are the landscape and architecture Italian in character? Are the two panels similar in this respect? in facial type? in beauty?

Compare the drapery, faces, sentiment, with the other pictures by Albertinelli and Fra Bartolommeo. What resemblances are evident? What new characteristics appear?

No. 67 — Holy Family.

Pitti, Florence.

Tondo, thirty-three inches in diameter, figures one half the size of life. It dates from 1503; details of the landscape are painted with minute care.

How does this compare with other round pictures that we have studied in adaptation of its forms to the circle? Is the emphasis that is laid on the vertical line significant? Why was the tree introduced? Was reality the artist's aim? Does it serve as a connecting link?

Which shows the most ripeness, this or 66? Which the more careful attention to detail? What difference in feeling and treatment between Madonna and the angel? On which does the eye rest more naturally, and why? Is there a reminder of another artist's influence? Is the angel an original conception? Why does the artist continue to use this head-covering for Madonna? Compare Botticelli, Raphael, Fra Bartolommeo.

Explain the clothing of the Christ-child. What is in his hand? What is the angel giving him? Is this a satisfactory conception of the Child? Is the introduction of Joseph well arranged?

Is beauty a marked element in this picture? Is it advanced art, for its time, or old-fashioned? Examine in detail. Does it suggest that art is becoming more or less religious? How thoroughly is it in accord with other work of the period in this respect?

No. 68 — The Visitation.

Uffizi, Florence.

Called also The Salutation. Panel, 7.6 x 4.8; the accompanying predella has three compartments. Painted for the congregation of San Marco in 1503, after the dissolution of the first period of partnership with Baccio della Porta. The colors are rich and warm and the whole picture is admirably preserved.

Was the architectural framing introduced for pictorial effect? to locate the incident? What out-door suggestions

are here? What other artist has made use of similar hints of landscape? What is added to the picture by the careful study of the ground? of the sky?

In what spirit are the two women meeting? Is their feeling deep, subtle? Is contrast between age and youth emphasized? Is that usually done in this subject? What opportunities does this incident offer the artist? Has Albertinelli fully availed himself of them by realistic rendering or by suggestion?

What historical period is indicated by their costume? How are the draperies handled? Has that any importance except technically? What advantages has this simplicity of treatment? Compare Fra Bartolommeo.

What degree of technical ability is shown? What are the reasons for the high esteem in which this picture is held?

GENERAL QUESTIONS.

In the work of what other artists does the elliptical form of head prevail? What evidences of physical strength and vigor or the reverse are found in Fra Bartolommeo's personages? in Albertinelli's?

Toward what qualities of art was Fra Bartolommeo's attention particularly directed? What studies or influences fostered this inclination? What traits suggest the peasant painter? How does he compare with Giotto in this respect? What instances can you recall in which art training has apparently refined the native character? What evidences in his work of the influence of monastic life? To what extent did his religious profession deprive him of secular liberty?

What individual traits are in Fra Bartolommeo's paintings? How strongly marked is his individuality as compared with Leonardo, Raphael, Botticelli? What effect upon his art had his indifference to anachronism as in costume and buildings? Would his pictures be more or less admirable were such historical data observed? Why? Is his draughtsmanship equal to his skill in design? Is his Madonna type spiritual, intellectual, strong?

How do Albertinelli's pictures resemble each other and Fra Bartolommeo's? What degree of dependence upon the Frate is indicated?

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Lesson 6.

FLORENTINE SCHOOL.

ANDREA DEL SARTO (Andrea d'Agnolo). 1486-1531.

"The faultless painter."

OUTLINE FOR STUDY.

Heritage of a young painter in 1500 and demands made upon him by popular taste; Andrea's education and youthful associates; his strong artistic personality.

Frescos in the court and cloister of Santissima Annunziata, Church of the Servites (1509-1514); development of Andrea's style.

Monochrome frescos in the cloister of the Scalzo (1514-1526); form of composition; force and directness of the narrative; Andrea's indebtedness to Dürer.

The palmy days of fresco technique; Florence *versus* Venice in mural decoration; Andrea's rank as *frescante*.

Temptations to which young artists were subject in the early sixteenth century.

Influence of Andrea's marriage on his character and on his art: the ever recurring face of Lucrezia in his paintings.

His easel pictures before his visit to France; Madonna of the Harpies; the Disputà.

Residence at the French court; patronage of Francis I; Andrea's work of this period (1518-1519); his popularity; influence on the School of Fontainebleau;

early return to Italy and loss of opportunity; Vasari's unproven charges.

Fresco at Poggio a Cajano; the Last Supper at San Salvi — its realism and lack of subtlety.

Late easel pictures; portraits of himself as character studies.

Andrea's eminence as a composer; his versatility; intelligent study of the works of contemporary artists; perfection of his art and its limitations; lack of ideality and spiritual elevation.

TOPICS FOR FURTHER RESEARCH.

Artist life in Florence in the early sixteenth century; Club of the Cauldron. (Brown, *Fine Arts*; Leader Scott.)

Browning's interpretation of Andrea del Sarto.

Growth of color sense in the Florentine School.

Importance of *fiesta* decorations and their assignment to artists of high rank.

The native school of painting in France.

The School of Fontainebleau; influence of Italian painters on French art.

BIOGRAPHICAL SKETCH.

Andrea d'Agnolo, called from his father's trade as tailor "del Sarto," was born in Florence in 1486. At the age of seven he was apprenticed to a goldsmith, showing early such aptitude for drawing that Barile, a painter of the time, urged him to come into his studio. In the course of three years he had made such progress that his master commended him to Piero di Cosimo, one of the best teachers of Florence. He worked unceasingly at his art, spending his holidays sketching in the Great Council

Chamber where the cartoons of Leonardo and Michelangelo were exciting all the artist circle of Florence to admiration and emulation. He was admitted to the painters' guild in 1508, soon after forming a partnership with his friend Franciabigio. While still comparatively unknown, he was induced to paint for a trifling sum the scenes from the life of S. Filippo Benizzi in the forecourt of the SS. Annunziata, later adding two scenes from the story of the Virgin on the opposite walls, and still later the Madonna of the Sack over the door leading to the cloister. In 1513 he married Lucrezia del Fede, whose face appears in his pictures from that time. Vasari, who was a pupil of Andrea's, gives a most unflattering account of the blows and evil words which she bestowed on all about her. Tradition has, however, dealt more harshly with her name than the evidence would seem to justify. Among Andrea's most interesting and able works must be reckoned the frescos in chiaroscuro in the cloister of the Scalzo,—work extending from 1514 to 1526. In 1518 he was invited to France by Francis I, remaining there about a year, returning to Florence to take up again the work at the Scalzo and to accept many other commissions both public and private. He died in 1531, deserted even by his wife for fear of the plague then raging in Florence, and was buried in the Church of the Annunciation, where so much of his work is still to be seen. "The truly excellent Andrea del Sarto," says Vasari, "in whom art and nature combined to show all that may be done in painting, when design, coloring, and invention unite in one person. Had this master possessed a somewhat bolder and more elevated mind, had he been as much distinguished for higher qualifications as he was for genius and depth of judgment in the art he practiced, he would, beyond all doubt, have been without an equal."

QUESTIONS ON SPECIAL PICTURES.

No. 83 — Birth of the Virgin. (Detail.)

SS. Annunziata, Florence.

This and 84 were the last of the series of frescos painted in the Court of SS. Annunziata, completed in 1514. The Birth of

the Virgin represents "the highest level attained to by fresco — transparent in color, faultless in handling." The detail here given is the lower half of the picture; the upper portion comprises a stately canopy over the bed, on which rest joyous *putti* and a larger angel, partially enveloped in clouds. The woman in the center of the foreground who turns her face toward the front of the picture is Lucrezia's first appearance in Andrea's work.

Into how many groups is the picture divided? How are they united? Is there a natural distribution of attention? Has anything been sacrificed to a pictorial effect? What local customs are suggested? Has the artist drawn from his imagination in any of the details? Is there historical accuracy of costume anywhere in the picture? What especially modern accessories are present? Do these add to or detract from the interest of the picture?

Compare with Ghirlandajo's fresco of a similar theme, B200. Which artist has more truthfully represented the spirit of such an occasion? Are both works open to the same objections? What superiority is in either? In which do the figures seem to be actually moving?

Is 83 noticeable for its vivid narration? its religious character? its stateliness? its beauty of individual forms or faces?

No. 84 — Adoration of the Magi.

SS. Annunziata, Florence.

This procession is an extension of the fresco of the Nativity of Christ painted by Baldovinetti in 1460. The group of three spectators on the extreme right are said to be portraits of the artist pointing out of the picture, his friend Jacopo Sansovino next to him, and the musician Ajolle.

Cf. B112, 175. Which tells the story better? Which is the more decorative? In which do faces count for

most? What difference in ideals? Which of the old features are retained? What new elements are introduced?

How are the effects of light and air obtained? Is the landscape remarkable in this respect? Compare Perugino, Sodoma, Francia, Raphael. How does it differ from others? Is it intention, accident, carelessness?

Is this an advance in the direction of perfected art? of more plausible illustration? What gives it its somewhat archaic character? Was there a reason for designing it in an earlier style?

What had art gained in fifty years? What had it lost?

No. 85 — The Annunciation.

Pitti, Florence.

On wood, 3.1 x 4.6. Painted in 1528 as the lunette of an altar-piece for the church in Sarzana, the central panel of which was the Madonna Enthroned, now in Berlin. The curtains were added later to make the picture rectangular.

What physical traits of a young girl are here? What was the Virgin's attitude before she saw the angel? Are the figures constrained by the shape of the picture? How complete is the indication of her mental attitude?

In what respect is the angel unconventional? Are these select types — *i. e.*, suitable, refined, removed from the commonplace? What artists have treated this subject with higher spiritual suggestion?

What is the shape of the composition? Is the geometrical form duplicated? Could two pictures be made from this, each complete as a study in composition of lines? Are the two figures sufficiently united? Is it a design of flowing lines? If this had not been an

addition (the Italian term is *finimento*) to a larger picture, would the treatment have been different? Is the vase drawn in a position above or below the eye? How do you judge? Were the figures drawn from the same position?

No. 86 — Madonna of the Harpies.

No. 87 — Madonna. (Detail of 86.)

Uffizi, Florence.

On wood, 7.10 x 6.10. Painted in 1517 for a community of Franciscan nuns. Sold in 1704 to the ducal family for a sum that built them a church. It is considered Andrea's finest panel picture. The name refers to the sculptured ornament of the pedestal on which Madonna stands. The saints are Francis and John Evangelist. The color is rich and harmonious.

Has this the feeling of a Holy Family? Of a "Santa Conversazione"? Are the members of the group interested in each other? Does one thought animate all? Why are they placed together? What causes the Child's glee? What is the intellectual content of the picture? How intent was the artist upon spiritual expression?

Indicate studies of texture — is the flesh like real flesh? Note the drapery falling over the knee of Madonna and of St. John; how intelligent is this treatment? How does it differ from the treatment of Madonna's sleeve? Examine other pictures by Andrea — is it a mannerism? Do the draperies reveal the forms? What evidence that Andrea studied the human form?

Are the shape of the group and its more important lines emphasized? In how many ways? How constantly does Andrea use this form? Cf. 70. Which

design is the more scientific? In which is the science best concealed? Is this strong work? What makes it effective?

No. 88 — Charity.

Louvre, Paris.

Painted on wood, 6 x 4.6, while the artist was in France; transferred to canvas in 1550 and again in 1842. The faces have been changed in expression from the repairs thus necessitated.

How have other artists treated this subject under the same allegory? What impresses you first — the sentiment, beauty of faces and forms, technical excellences, or the way in which the group is built up? Which was paramount in the artist's mind? Would the idea make as strong an appeal if it were dissociated from physical beauty?

What elements of breadth and grandeur in the composition? Is it weakened by breaking up of the large masses in the lower part? Cf. 70, 156. Is action overwrought? Are there any signs of limitation? Is Andrea here the "faultless painter"?

Compare the landscape with 84. In which is the tree character more truthful? Does the composition seem a domestic episode or the expression of an abstract idea? Why?

Has Andrea a more constant Madonna type than other artists? Does the face of Charity conform to any type? Setting aside all tradition, does the face seem an idealization or has it the portrait character?

No. 89 — Putti.

Academy, Florence.

Painted in 1528 in oil on wood, figures nearly life size. Part of a large altar-piece, of which two other sections, Four Saints,

and a predella with Scenes from the Lives of the Saints, are also in the Academy.

Does Andrea paint children with understanding and sympathy? Cf. 86, 88. Does the addition of wings and halos change the character of these two children?

What elements of especial charm in modeling? in painting of wings, hair, etc.? in facial expression?

To what class of observers does such a picture appeal? Does it grow old-fashioned and out of style? Is its appeal transient? profound?

No. 90 — Pietà.

Imperial Gallery, Vienna.

On wood; figures less than life size. Painted for the King of France in 1518.

How does a Pietà differ from a Deposition, from an Entombment? Compare with earlier pictures.

Does the spiritual element predominate here? Suppose this were by Giotto — would it be thought to lack spirituality? Did Giotto paint anything so expressive of emotion as this? Is the mother abandoned to grief? Does her face express hope, resignation, any emotion of profound depth? Does she make a personal appeal to us? Is her emotion contagious?

Cf. 73. What ought to be the feeling of the angels? Is such feeling indicated?

Are the phenomena of death represented with fidelity? Was the artist's chief interest the study of the nude? Cf. B310, 334. Is the flesh painted in the Venetian manner? In the manner of Fra Bartolommeo? of Albertinelli? What is its distinguishing characteristic?

No. 91 — Portrait of a Sculptor.

National Gallery, London.

This has been called a portrait of the artist himself.

No. 97 — Portrait of Andrea del Sarto.

Pitti, Florence.

What ground for considering both of these portraits of Andrea? Which is the more youthful face? Which the more youthful work? Which is painted with more freedom?

What differences in treatment? In which are the forms of the face and the drapery more clearly defined by the modeling? Do they suggest the Florentine manner? the Venetian? Why?

Are the faces subtle? Compare Leonardo's works and 185. Are they shallow? Are they character studies or examples of the painter's art? Cf. 10, 23, 172. How does Andrea's manner differ from Leonardo's and Raphael's? Is this true of all his work?

No. 92 — Beheading of John the Baptist.

Cloister of the Scalzo, Florence.

Painted in 1523 for the Barefooted Friars (the name Scalzo was given to the company of the Discipline of John the Baptist because they went barefooted when they carried the cross in processions). Their convent opposite San Marco had a cloister 38 x 32 feet, with beautiful Corinthian columns; this was adorned with a series of sixteen frescos in monochrome, chiefly scenes from the life of John the Baptist. The work, begun in 1514, was completed in 1526.

Is interest naturally distributed? How could the composition be made stronger without sacrificing its illustrative quality? Have the principles of scientific composition been observed?

In what respect is the artist's treatment naturalistic? Cf. B436. How has he modified the horror of the scene? What sentiment is expressed by the figures at the left? What other artist is recalled by the figure of the executioner? What is emphasized in this figure? How has the scene been given a Roman character?

How does this differ from Andrea's other work? Is the picture improved by its frame?

No. 93 — Assumption of the Virgin.

Pitti, Florence.

On wood, 12.3 x 7.1. Painted before 1526 for S. Antonio, Cortona, by order of Madonna Margherita, widow of Rossato Passerini. The kneeling figures in the foreground are St. Margaret of Cortona and St. Nicholas of Bari. A very similar picture, left unfinished at Andrea's death, now hangs opposite this in the Pitti.

Where has this Madonna type appeared before? Does it grow in beauty and depth of sentiment?

How is the sense of uplift accomplished? Is it complete? Are the cherubs human or divine? elevated or commonplace types? How do they compare with Raphael's, Correggio's? Do they lack grace, vivacity, reality?

Why are the saints introduced? Are they painted in the same manner as the apostles? Around what are they grouped? What is expressed by their faces and gestures? How are the two parts of the picture bound together? Are the faces of the apostles strong, actual? What is the artistic value of this work? Cf. 32, 56, 146, 200.

No. 94 — St. Agnes.

Cathedral, Pisa.

One of five pictures of saints painted in the autumn of 1524 as an altar-piece for the church of St. Agnes in Pisa. In 1618 the different panels were separated and placed in the cathedral of Pisa. The figure is life size, the color rich, yet soft and "misty."

Recall the legend of St. Agnes and note her symbols in this painting. Do the symbols of saints usually add interest and beauty to a picture? Is that true here?

It is interesting to note that early Italian painters rarely represent a single saint alone in a picture, while in this period it is frequent. Cf. 26, 75, 302. Is there any reason for this change?

Study the figure in its position, arrangement of drapery, etc. Why is the drapery spread in this way? Is this a favorite composition with Andrea? with other artists? Cf. B412, C101. Does Andrea use it successfully?

Study the face. Does it follow Andrea's traditional type? Is it beautiful, lofty, inspired?

Is the beauty of the work enhanced by the slight mistiness of the technique? Compare with other pictures by Andrea; with other Florentine painters.

No. 95 — Madonna del Sacco.

SS. Annunziata, Florence.

Fresco over the door leading from the cloister into the church. It was painted in 1525 for a woman who had a vow to perform, this being the form of absolution arranged by the priest.

Is this a hackneyed theme? Where has it occurred before? What does it suggest? Is the arrangement natural?

What suggestion in the arrangement of the bounding space? What harmonious lines are found? What geometrical figures do they form? Is the principal form duplicated? How is depth gained?

Recall other examples of clever composition. Which is most simple and unaffected? most unrestrained?

Is the feeling of the picture stateliness, divine motherhood, self-consciousness? Is it religious or secular?

No. 96 — The Last Supper.

S. Salvi, Florence.

Fresco, 15.3 x 28.10. Painted 1525–1527 in the Convent refectory on the wall opposite the door; viewed from there, it has an appearance of wonderful reality. It was considered by contemporaries one of Andrea's ablest works; later critics consider it the only presentation of this subject worthy of comparison with Leonardo da Vinci's. During the siege of Florence in 1529 the soldiers who were detailed to raze the building were checked, on entering the room, by the beauty of this painting, and left the building unharmed.

Does unusual excitement prevail? Has the Savior's statement made a convincing impression? Have all the disciples heard it? Was the artist powerfully in sympathy with the occasion?

Is this united by a single thought? Is it bound together by its grouping? Is the movement rhythmical? Cf. 3.

How is Judas indicated? Cf. again, 3, also B203.

What difficulties does a design with long horizontal lines impose upon the artist? What devices are used by Andrea to overcome them? Has he imparted vivid interest and variety to the composition?

Did he intentionally make the figures of different sizes? For what purpose? Does the upper part of the composition overweight the lower?

Where else have we seen spectators added in this position? Can you explain how the artist has conveyed the illusion of reality mentioned in the introductory note?

GENERAL QUESTIONS.

What do you understand by scientific composition? Was it more an object with artists of the sixteenth century than of the fifteenth? Toward what ends did fifteenth-century artists direct their scientific inquiry? In looking at the natural grouping of living objects are we pleased in proportion to their harmony with rules of pictorial composition? Is there really artistic gain in designing works of art according to such rules? Why?

Which had the highest conception of human beauty — Andrea, Fra Bartolommeo, or Raphael? In whose art was the larger intellectual and spiritual element? How did Andrea change the traditions of the Florentine School — what new qualities did he leave behind him? In what did his eminence consist? Why is he not placed in the foremost rank of artists?

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Andrea's Friends and Scholars.

OUTLINE FOR STUDY.

FRANCIABIGIO (Francesco di Cristoforo Bigi). 1482-1524.

Relations to Albertinelli and Andrea; studies in Brancacci Chapel and Papal Hall.

His frescos in the Scalzo cloister and elsewhere in Florence.

Portraits and other easel pictures; various attributions of paintings now believed to be by him.

Interest of Florentine painters of this period in Dürer.

RIDOLFO GHIRLANDAJO. 1483-1561.

Ridolfo's inheritance of talent and taste; his aims in art; works on which his reputation is based. His friendship with Raphael.

IL ROSSO (Rosso Fiorentino; Giovambattista di Jacopo di Guaspere). 1494-1541.

His peculiar characteristic; career in France.

PONTORMO (Jacopo Carrucci). 1494-1557.

Characteristics of Pontormo's paintings; more important works in fresco in Florence and vicinity; his portraits.

The fashion of studying under various masters that prevailed at this time.

BIOGRAPHICAL SKETCH.

Francesco di Cristoforo Bigi, son of a weaver of Milan, was born in 1482. He studied under Albertinelli till his master's sudden determination to become innkeeper. Learning that his

friend Andrea del Sarto, whose acquaintance he had made while sketching before the cartoons of Leonardo and Michelangelo, was also about to leave his old master Piero, the two young men agreed to set up their studio together. They painted first in conjunction, then in rivalry in the court of the Annunziata, and together enjoyed the artist frolics in the clubs of the Trowel and the Cauldron. Franciabigio painted also in the cloister of the Scalzo during Andrea's absence in France. Many of his works have been ascribed to Raphael and to Andrea, under whose influence much of his work was done. He died in 1524.

QUESTIONS ON SPECIAL PICTURE.

No. 81 — Madonna del Pozzo.

Uffizi, Florence.

Long ascribed to Raphael. The name refers to the well in the background.

How is the climbing *motif* emphasized? Is this an example of scientific composition? What marks of ability in landscape painting? Does this background enhance or diminish interest in the subject? How?

Is the Madonna type unlike others that we have studied? What resemblance to Albertinelli in arrangement of light and shade? to Andrea in modeling? to Raphael in types, movement, or sentiment? Cf. 156, 175. Was the artist sensitive to beauty? skilled in draughtsmanship? Is the picture essentially religious?

BIOGRAPHICAL SKETCH.

Ridolfo Ghirlandajo was born in Florence in 1483. As the son of Domenico Ghirlandajo, he early showed signs of talent, which were, however, never developed. His training was gotten under his father, who died when the boy was only eleven years

old, Granacci and Piero di Cosimo. Later he came under the influence of both Leonardo and Raphael, but seems to have profited little from either. Portraiture was his best work, and he wisely declined his friend Raphael's invitation to come to Rome as his assistant. He died in Florence in 1561.

QUESTIONS ON SPECIAL PICTURE.

No. 82 — *Madonna enthroned with Saints.*

Yale Art Gallery, New Haven.

Oil, on wood. The attendant figures are St. Dominic and St. Jerome.

Is the picture characterized by propriety? Is it a truly religious work or perfunctory? What repetitions of gesture or attitude? Does this necessarily indicate poverty of invention? Interpret the gestures and manner of each person. Is there any peculiarity in St. Jerome's attitude that recalls Raphael or Perugino? In what different ways has the artist sought for decorative effect? Is anything new introduced in St. Dominic?

What reasons were there for a sixteenth-century artist to observe such exact symmetry? Is monotony the result? What traits to admire in drawing, pose, drapery, landscape?

Does this work suggest the influence of Domenico Ghirlandajo? of Costa? Francia? Raphael or Leonardo? Was Ridolfo original or an eclectic?

BIOGRAPHICAL SKETCH.

Giovambattista di Jacopo di Guaspare, better known as Il Rosso or Rosso Fiorentino, was born in Florence in 1494. His earliest work of importance was in collaboration with Andrea del Sarto on the frescos of SS. Annunziata. Soon, however, he went to France, where, under the name of Maître Roux, he

superintended the decoration of the palace of Francis I at Fontainebleau. He died in the service of the French monarch in 1541.

QUESTIONS ON SPECIAL PICTURE.

No. 98 — Angel playing a Lute.

Uffizi, Florence.

Has this the air of a study from life? Is it a refined type? Compare with cherubs by Raphael. Would it be possible for a body to be hidden behind the lute? What is the inference? How is the lute supported?

Why is the hair treated thus? Is there equal attention to texture in wings, flesh, and hair? Does this resemble Andrea del Sarto? Correggio? How does the painter rank as to individuality?

Is this a complete composition? Does it suggest more than is shown? Is it satisfactory or disappointing in this respect?

BIOGRAPHICAL SKETCH.

Jacopo Carrucci, born in Pontormo in 1494, was a pupil and assistant of Andrea del Sarto. He did some of the work for SS. Annunziata at Florence, and several predellas for his master's altar-pieces. He is best known by his portraits, which are dignified and truthful. His pictures have frequently been attributed to Andrea, whose work they resemble. Pontormo died in 1557.

QUESTIONS ON SPECIAL PICTURE.

No. 99. Portrait of Cosimo de' Medici.

Uffizi, Florence.

Said to be a copy of a fifteenth-century portrait of Cosimo, *Pater patriæ*. Another portrait by Pontormo, bearing the same name, is of Cosimo I, Duke of Tuscany.

What propriety in the book and pen? in book alone? Would there be less if the book were unornamented? Is the ornamentation characteristic of the time? Are hands and feet drawn in a peculiarly truthful, expressive manner by Florentine artists of this time? Is this figure of noble proportions? How would you characterize the drapery? Is there any faultiness in draughtsmanship? Would a portrait painted in Cosimo's own time be executed in this manner? Is this an improvement?

Does the figure suggest the ecclesiastic, humanist, man of affairs? Did Cosimo belong to either class? Can you recall another instance where the halo surmounts a cap or other head covering? Does he carry a pen or the martyr's palm? What reason for investing him with these sacred symbols?

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Lesson 7.

DEVELOPMENT OF PAINTING IN EMILIA.

DOSSO DOSSI (Giovanni di Lutero). 1479-1542.

BENVENUTO TISI DA GAROFALO. 1481-1559.

OUTLINE FOR STUDY.

Centers of art and letters in the province of Emilia.
Ferrarese painting early in the sixteenth century;

Dosso, an artist of originality and power; ideality and romantic character of his work; experiments in color and chiaroscuro.

Dosso court painter to Alfonso of Ferrara; probable contact with Correggio in the neighboring city of Mantua.

The painting of Circe; frescos in the palace of the Estense; work in the Gonzaga palace at Mantua.

Garofalo, a descendant of the school of Tura; his intimacy with Dosso.

Garofalo's ability; evidences of the influence of Costa and Raphael in his later work — his pseudonym, the "Ferrarese Raphael."

His large altar-pieces; grisaille frescos in the Seminario, Ferrara — their subjects; his Deposition. Artistic relation of Dosso and Garofalo to earlier painters of the Emilian province.

BIOGRAPHICAL SKETCH.

Giovanni di Lutero, better known as Dosso Dossi, was a pupil probably of Lorenzo Costa. To his Ferrarese training was added

an acquaintance with Titian, which gave him his richness of color. Many of his pictures treat of mythological and fantastic subjects.

QUESTIONS ON SPECIAL PICTURES.

No. 210 — Circe.

Borghese Gallery, Rome.

Possibly suggested by Ariosto's Orlando.

Does this seem a scene from classic mythology? Why? From medieval allegory? How much of its interest and strangeness does it owe to the costume? What place and period does that represent?

What interpretation may be placed on the animals and armor? on Circe's action? Is she conscious of cruelty or is she interested merely in the success of her incantations?

How does this landscape differ in subject and treatment from those previously studied? What was the artist's attitude toward nature? What effect has it on the picture?

No. 211 — Nymph pursued by Satyr.

Pitti, Florence.

(Questioned.)

The former attribution to Giorgione is now quite generally discarded, although one of his latest biographers sees his drawing in the nymph. The subject is in accord with Dosso's known interest in the fantastic.

Does the nymph express fear? Why are her eyes distended? Is the arrangement of her hair incompatible with swift movement? What elements of beauty in

her face and figure? Could this face accompany an intellectual or profound character?

Does the satyr express malice? How is the satyr character rendered? Define the character-difference between these two. Is there intentional contrast? How successful has the artist been in suggesting the conjectural region between the spiritual and the animal?

Are the heads clearly outlined against the background? How are the outlines of the bodies handled? Is any other artist recalled by the arrangement of light and shade? Cf. B345. What resemblances or differences?

BIOGRAPHICAL SKETCH.

Benvenuto Tisi, born in Garofalo in 1481, was a pupil of a mediocre artist named Panetti. In spite of his early move to Rome (1499), he retained the traditions and style of the Ferrarese School, although his Roman surroundings caused his work to deteriorate. His best works are usually small in size. He became blind before his death in 1559.

QUESTIONS ON SPECIAL PICTURE.

No. 212 — The Deposition.

Borghese Gallery, Rome.

Considered by an eminent critic the finest Ferrarese work of this time.

What fact is emphasized? Is attention divided? Could the artist have chosen a more effective way of appealing to our sympathy? Is there any other method of appeal here? Anything to weaken the solemnity of the scene?

Does this suggest an early or a late artist? Why? What peculiarity in the treatment of the dead Christ? Was this done to display the artist's skill in the nude? Is his skill in fleshly forms noticeable throughout the picture? How are the ears characteristic?

What motive for the introduction of the figures on the extreme left? Is it objectionable?

What resemblance between this landscape and that of 210? Does this argue that this treatment was characteristic of this place and time? Cf. also 27.

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Lesson 8.

ANTONIO ALLEGRI DA CORREGGIO. 1494-1534.

"The Faun of the Renaissance."

OUTLINE FOR STUDY.

Correggio's education — Ferrarese and Lombard influences; evidences of association with Dosso and of acquaintance with Mantegna's works.

The young painter in his native town; the court of Correggio and its intimacy with Mantua; friendship and patronage of Veronica Gambara; Madonna of St. Francis and other works previous to 1518.

The period of transition; development of an individual style; Correggio's isolation in art.

Correggio in Parma, 1518-1530; Convent San Paolo and its frescos; key-note of the general design; the *putti*; allegorical figures in grisaille; adaptation of the decorative ideas of an earlier master; Correggio's daintiness of thought and execution.

Early easel pictures in Parma — Madonna della Cesta, Marriage of St. Catherine, and others.

Frescos in the Church of San Giovanni Evangelista, cupola, tribune, lunette (1519-1524); seriousness and dignity of the conception; the painter's daring originality — violation of the traditional treatment of dome decoration; boldness and vigor of his figure drawing; Correggio at his artistic zenith.

Altar-pieces for San Giovanni — Martyrdom of Placidus and Flavia, Descent from the Cross.

Psychological significance of Correggio's types; idealization of faces; compare youthful angels with those of Raphael and other painters.

The step beyond — frescos in the Cathedral of Parma, cupola, pendentives, balustrade (1526–1530); alternation of designs in color and in grisaille here and in San Giovanni; similarity of subject in the two domes.

Extent to which Correggio carried illusion; artistic loss involved in realistic foreshortening; an artistic descendant of Melozzo da Forlì; Correggio's mastery of aerial perspective; effects of light and shade; delicacy of color scheme; richness and fusion of technique.

Late altar-pieces; beauty and poetic quality of his religious pictures; abandonment to art for art's sake.

Discussion concerning the authenticity of the Reading Magdalen.

The artist's retirement to Correggio (1530); his latest work; frankness and delicacy of his treatment of subjects from pagan mythology — the unmoral character of his creations; Education of Cupid, Io, Ganymede, and others.

Correggio's school at Parma and his influence on succeeding art.

TOPICS FOR FURTHER RESEARCH.

The decoration of domes and vaulted ceilings; difficulties and successful solutions.

The city of Parma.

Religious sisterhoods in the Italian Renaissance;
San Paolo and its nuns. (Ricci 155-158.)
Greek stories: Ganymede, Jupiter and Io, Diana.
Paolo Toschi, Correggio's interpreter.

BIOGRAPHICAL SKETCH.

Antonio Allegri, called Correggio from his native town, the seat of a small princely family, near Modena, was born in 1494. His first teacher was Francesco Bianchi, an artist of Ferrara. The influence of the other Ferrarese artists, Costa and Francia, is noticeable in his early work, together with that of Mantegna, whose decorations in the palaces of Mantua must have been familiar to him. In 1518 he went to Parma, where his life work was done. The decoration of the three domes — San Paolo, 1518-1520, San Giovanni Evangelista, 1520-1524, and the Cathedral, 1526-1530 — show the development of his art. The last few years of his life were spent in his native place, where he died in 1534 at the early age of forty.

QUESTIONS ON SPECIAL PICTURES.

No. 213 — Adoration of the Magi.
Brera, Milan.

An early work recently transferred from the Archbishop's Palace in Milan to the Brera collection.

Is sincerity the dominant note? What part does Joseph play in the scene? Is Oriental life touched in a realistic way? What suggestions about the ruined architecture that show loving study of such subjects?

Interpret the character of Madonna. What criticism may be passed on the Child? Is the drawing clear and distinct? Are the features lacking in definiteness? Give examples of both methods. Which is most effective?

Had Correggio's style developed when this picture was painted? Are there resemblances to Leonardo's followers? Cf. 27, 52. Had he attained to unusual skill in delineation of landscape for this period? Compare Sodoma, Francia, and Costa, with dates. What representations of this scene have been more actual? In what does it consist?

No. 214 — Madonna, Child, and Angels.

Uffizi, Florence.

Small panel, in perfect preservation. It has been attributed to Mantegna, the Ferrarese School, and to Titian. Morelli's opinion that it is a valuable early example of Correggio is now generally accepted.

What engages the Child's attention? Can you recall a conception at once so natural and so appropriate to divinity? Is there equal concentration on the part of others in the picture? Can the same earnest attention be found in other representations of the Christ-child by Correggio? Does this Child resemble, in form and modeling, others in this artist's work? Is Madonna a Correggesque type? Compare the attitude and expression of the Child with that of Mantegna's Child in the Circumcision, B298. How fundamental is the resemblance? May it be a mere coincidence?

In what different ways has Correggio suggested cloud-land and depth of space? What indication that this is an early work? What elements suggest the artist's later work?

No. 215 — Madonna and Child.

Castello, Milan.

This little picture, painted on wood but transferred to canvas, formerly belonged to Bolognini, and is often referred to under

his name; brought in recent years to the Museo Artistico at the Castello from the Ambrosiana. Ricci places this and the preceding in the years 1512-1514.

No. 216 — Madonna della Cesta.

National Gallery, London.

Painted about 1519-1520. Named from the basket at the Madonna's side. It was given by Charles I of Spain to his teacher, Goday; was brought to England in 1813 after the French invasion of Spain, and acquired by the National Gallery in 1825. Characterized by Raphael Mengs as of "wonderful delicacy."

Study Correggio's facial type as found in his Madonnas. How does it differ from other artists? Has it any points of resemblance with Mantegna, Francia, Leonardo?

What is his conception of the Madonna theme? Does it persist through all his work from early to late? In what direction does it develop?

Does the charm of these pictures come chiefly from the beauty of the faces? from the tenderness and naturalness of the sentiment? What part does shadow play? Does it obscure or accentuate beauty? How is the modeling of the forms accomplished? Would it be possible with a fine point to trace the outline of the forms? of the Madonna's face in 215? the line between hair and forehead in 216? Have other artists secured their results in this way? Compare Botticelli, Fra Bartolommeo, Leonardo, Giorgione.

No. 217 — Madonna of St. Francis.

Gallery, Dresden.

Commissioned in August, 1514, for the high altar of the Church of the Franciscans in Correggio, and completed in April, 1515, for the sum of one hundred gold ducats. It remained in

place until 1638, when to the grief and indignation of the community it was replaced by a copy made by the French artist, Boulanger, the original going into the Este Collection. In 1746, together with other works by Correggio, it was sold to Augustus III of Saxony.

Painted on wood. The saints are Francis and Anthony of Padua, Catherine and John the Baptist.

Compare with Mantegna's Madonna of Victory, B311; with pictures by Costa and Francia. How marked is the influence of these artists? Is it as evident as Perugino's influence on Raphael's early work? Cf. 146, 147. What suggestion of Correggio's later interest in children? in foreshortening? in chiaroscuro? What reasons may be suggested for the more formal grouping of the picture? Compare with Correggio's later pictures, with the Ansidei Madonna by Raphael.

Why does John look out of the picture? Does his gesture accomplish its purpose? Why is the attention of the Madonna directed to St. Francis?

What are the excellencies and beauties of this picture? May the youth of the artist influence our judgment of it? How does it compare in actual merit with the later altar-pieces of St. Sebastian, St. George, and St. Jerome?

No. 218 — Section of Ceiling.

No. 219 — Diana.

Nos. 220-221 — Medallions.

Convent of San Paolo, Parma.

Frescos painted in 1518 for the "Camera di San Paolo," a room in the private suite of Donna Giovanni Piacenza, abbess of the chapter of Benedictine nuns. The room is nearly square; from its cornice sixteen ribs converge to the center of the domed

ceiling. The surface of the vaulting simulates a trellis wound with vines, fruit, and flowers; oval openings are painted in the verdure, disclosing *putti* at play with hounds and weapons of the chase. The idea was evidently borrowed from Mantegna's frescos in the Camera degli Sposi, in the ducal residence at Mantua. So, also, the peculiar technique — the paint laid on in short strokes.

At the junction of the ribbed divisions and the cornice are painted lunettes, in grisaille, each containing an allegorical figure. Similar alternations of colors and monochromes were used in the two Parmese churches painted by Correggio. The painted decoration was continued below the cornice in semblance of drapery, with cups and flagons of silver.

Over the fireplace was painted Diana, mounting her car drawn by two hinds. The crescent moon, her symbol, was in the abbess' coat-of-arms.

What appropriateness in these subjects to the character of the place decorated? Were Correggio's own tastes responsible for the choice and development of the theme? In what spirit are they carried out? What marks the Christian artist? What other examples of a similar spirit may be recalled? How explained?

What connection between the scenes in the lunettes? Is the composition scientifically adapted to the space? Are the lines flowing? Is there any awkwardness? What lines in pictorial composition tend to strength and what to weakness? To which class does this belong? Is the modeling of the *putti* natural? Do they resemble the Child in 214? Have they more or less of the expression of human feeling than 211? Is the faun character suggested?

How far does Diana suggest the classic goddess? What differences are there? Is this the ideal of feminine beauty

afterward developed by Correggio? Are her draperies handled with taste and knowledge?

In what does the charm of this decoration consist? Does it lack any qualities essential to good decoration? What historical significance in the selection of such a theme?

No. 223 — The Savior. (Detail.)

No. 224 — St. Thomas and St. James Minor.

S. Giovanni Evangelista, Parma.

NOTE. — Observe the difference in these two reproductions — one from the original fresco, the other from Toschi's water-color copy of what would otherwise be unintelligible in reproduction.

The decoration of the interior of the dome of San Giovanni Evangelista consists of a single subject simple in conception — the Vision of the Evangelist. Christ is ascending into heaven; in a grandly sweeping circle, around him, are the eleven apostles, colossal figures, slightly draped — seated on clouds, looking after him; sporting around and through the clouds are bands of child-angels, who serve as connecting links between the groups. Below, in the pendentives, are evangelists and fathers of the church, seated in conference on clouds upheld by youthful angels. Monochrome decorations complete the scheme on cornice and friezes. The work was executed 1520–1524.

How are these figures meant to be seen? What movement is indicated by the Savior's position? Cf. 200, B238. Which best conveys the idea? Cf. B239. Which is the most satisfactory drawing of the head? Are there reasons in 200 for a different manner of representation? What has Correggio gained and what sacrificed in his representation? Would you visualize a heavenly vision in this way?

What space is represented beyond and above the Savior? What effect has this treatment upon the architecture of the dome? Is this principle valid? Cf. B301.

Is the substance of the clouds firm enough to sustain the apostles? Is there any doubt of the artist's intention to represent clouds? Do they resemble any other substance? Was this necessary in order to satisfy the imagination? How was this done by Raphael? Cf. 160, 200. Is the principal thought in connection with the apostles spiritual or physical? Cf. 190. Does the physical oppose or help the emotional? In 234 is the impression unalloyed by weakness? by the question of appropriateness? Is the sportive disposition of the *putti* a disturbing element? Do they attract the attention of the apostles? What effect has that circumstance on the sentiment of the composition?

No. 225 — St. John the Evangelist at Patmos.

S. Giovanni Evangelista, Parma.

Lunette over a small door in one of the transepts.

How is St. John employed? Why is he represented as youthful? How far successful is Correggio in representing masculine types? In expressing ecstasy or spiritual uplift? Cf. 223, 224.

Why is the eagle present? What is suggested by its action?

Compare with Andrea del Sarto's lunette, 95. Are the positions equally natural and graceful? Which is the loftier conception, the more religious? Is the semi-circular space equally well filled? In which are the

artifices of pictorial composition most obvious? Has Correggio cared for decorative line? Has he secured beauty?

What beauties of color, and of light and shade, are suggested even by the print?

No. 226 — The Coronation of the Virgin.

Library, Parma.

This fragment is all that remains of Correggio's decoration of the apse of S. Giovanni Evangelista, which was destroyed in 1588 to enlarge the church, a copy being made in the new apse by Cesare Artusi. Copies of portions of the fresco were made by the Carracci and are now in the Naples Museum. Two groups of angels' heads in the National Gallery, London, are also probably copied from the original by Annibale Carracci.

Does this suggest an effective and appropriate apse decoration? How does it differ from other representations of the subject? Has he chosen unusual types for Christ and the Virgin? Are they developments from previous representations?

What technical excellencies in painting of drapery, hair, features?

No. 227 — Assumption of the Virgin.

No. 228 — Apostles and Genii.

(Details of Cupola.)

Cathedral, Parma.

The general scheme of decoration of this cupola is similar to that of San Giovanni. Clouds, carrying innumerable angel forms in their soft depths, encircle a central space of clear air, against which is relieved the form of one of the angelic throng descending to meet the Virgin. Resting on the cornice at the

base of the dome is a simulated balustrade, before which are ranged apostles and youthful genii. In the pendentives are painted four saints. The whole heavenly vision is instinct with ecstatic movement.

These frescos date from 1525-1530, and comprise only a part of the commission given to Correggio; the work was interrupted by his retirement to his native town, and never completed.

Are individual forms easily followed out and explained? Do all assist in the expression of the thought? Could it have been expressed with fewer? Are ease and grace emphasized? Is there sense of effort on the artist's part? Is it restful for the spectator? Is there any feeling for decorative pattern? Is there more for harmony of line than elsewhere in Correggio's work?

Compare with other Assumptions — 93, 56, 32, B219; with Titian's Assumption, 270, painted nearly ten years earlier. In which is the upward movement most irresistible, swift? In which the gesture of the Virgin most expressive? Which makes the strongest appeal to your sense of the fitness of things? Which is the most sympathetic? In which is technical skill most evident? What is the relation of technique to artistic excellence?

No. 229 — The Marriage of St. Catherine.

Louvre, Paris.

3.6 x 3.4. Painted for the art-loving Grillenzoni family of Modena, probably between 1518 and 1520. St. Sebastian appears behind St. Catherine, and the martyrdoms of both saints are dimly seen in the background.

Cf. 213, 214. In what particulars is this an advance? Is the artist's style fully matured — *i. e.*, has he anything

to gain in technical excellence? Is it an equally reverential treatment of a sacred theme? What is the character of the Child's interest? Is St. Catherine's devotion intense, ecstatic? Compare the Magdalen in 231.

Where is the attention of the group directed? Is there any diverting interest? Of how many of Correggio's pictures is this true?

By what symbols or circumstances is St. Catherine known? Is either one sufficient for identification without the others? How is St. Sebastian identified here?

When a landscape background does not connect with the foreground, does it add to the effectiveness of a picture? Does this landscape explain the scene or in any way amplify its meaning?

Compare the arrangement of figures with groups by Fra Bartolommeo, Raphael, and other artists: 70, 88, 158. What is lost by the less regular form of grouping? Compare the painting of hair, modeling of flesh, treatment of drapery, with Raphael's methods. Which has the greater facility in use of the brush? Which is the more modern? Is Correggio's ideal of beauty a common one? Is it one generally accepted?

A Group of Altar-pieces painted between 1522 and 1530.

The following five religious pictures, all painted after the beginning of the frescos in San Giovanni Evangelista, represent the culminating point of Correggio's genius. While at first glance there appears to be a close similarity, further attention shows that each embodies a distinct idea in no way derived from the others and that each is devoted to the solution of a particular problem.

No. 233 — Adoration of the Shepherds.

Gallery, Dresden.

Known also as *La Notte* (Holy Night). Commissioned in 1522 for the Church of San Prospero, Reggio. One of the considerable number of pictures obtained surreptitiously or by force by the Dukes of Modena and sold to foreign buyers. In this category belong 230 and 235.

What is the source of light? Is there only one? Is the light consistently distributed? What evidences of its brilliancy? Has the picture any other interest as strong as this technical problem? Has Correggio's success been surpassed? Can you recall other instances, in or not in our course of study, where a similar *motif* has been treated?

What is the spiritual temper of the picture? How many details of the Scripture story are introduced? In what other ways has the artist made his work attractive? Does the fame of the picture rest on such grounds as to ensure its permanent popularity?

No. 231 — Madonna of St. Jerome.

Gallery, Parma.

On wood, 4.8 x 6.10. Known as *Il Giorno* (The Day), because of the brilliant light that floods the picture. A votive picture commissioned in 1523 and placed in the Church of San Antonio, Parma. It was carried to France in 1796, but returned to Parma in 1815.

Where is the interest of the picture centered? Are the artist's interest and the spectators' the same? Has the Child's intentness of expression been equaled in other pictures by Correggio? Is it confined to the Child's face? Is the angel found elsewhere?

Are new types of beauty introduced? Is the Magdalen satisfactorily characterized? Is her movement natural?

Compare this with other representations of St. Jerome: 400, B337, 212, etc. What special appropriateness in Correggio's? Is this a correctly drawn figure?

Why is the background arranged thus? How has the artist intensified the impression of air and illumination? How does the landscape compare with Perugino's in delicacy and suggestiveness?

No. 232 — Madonna della Scodella.

Gallery, Parma.

On wood, 7.3 x 4.6. Painted for the Church of San Sepolcro, Parma. The frame, of which a part is shown in the reproduction, in which the picture has again found its place after many vicissitudes, is the original one made after Correggio's design. The painting illustrates a legendary incident in the return of the Holy Family from Egypt. Stopping to rest in the desert, angels bent down the palm tree until the fruit was within Joseph's reach; and a stream of water miraculously flowed at their feet. The name of the picture refers to the bowl in Madonna's hand. Over-cleaning has injured the upper group.

How are the action of Joseph and the Child to be explained? How old is Jesus? Why is he represented thus? How long did the Holy Family remain in Egypt? Is it customary for Joseph to be so active in his ministrations? Is there any reason? Has this scene a devotional character?

Are the angels exerting strength? Would the scene be more or less supernatural in proportion to the visible force?

What is the character of the draperies? Is it equally true of Correggio's early and late work? To what part of the picture is attention most strongly attracted? Why?

No. 230 — Madonna of St. Sebastian.

Gallery, Dresden.

On wood, 8.10 x 5.6. Painted in 1525 for the chapel of the brotherhood of St. Sebastian, at Modena. Besides St. Sebastian, St. Geminianus and St. Roch in pilgrim's dress attend Madonna.

No. 235 — Madonna of St. George.

Gallery, Dresden.

Painted about 1530 for the brotherhood of St. Peter Martyr at Modena. John the Baptist and St. Jerome are present together with St. George and St. Peter Martyr.

In 1746 these paintings were sold to Augustus III, Elector of Saxony, the founder of the Dresden Gallery.

Study the arrangement of figures in both pictures. Which is more successful? Why? Is either conventional? Cf. 217. What means does Correggio use to draw attention to the central theme? What means have other artists used? Which is more successful? Do 217 and 229 suffer because our attention is not solicited? What effect is produced by figures that look out of the picture frame? Compare with the saints in 231.

Which of these two, 230 or 235, is the more restful? In what does the difference consist? Does the other lack life and vigor? What constitutes restlessness in a work of art?

In 230, what reason is there for associating these three saints? Why are they variously occupied? Why is St. Sebastian's expression more ecstatic than the others?

Have all the angels a serious function to perform? How is this reminiscent of the San Giovanni frescos?

How is the position of Madonna in 235 to be explained? What peculiarity common to the youthful figure on the left and to the corresponding figure in 231? Is it to be found in other figures in these two pictures? What was the development of Correggio's art? Does it appear here? What preceding artist is recalled by the decorative accessories in the upper part of the picture?

No. 234 — The Descent from the Cross.

Gallery, Parma.

Painted 1520-1524, together with the Martyrdom of SS. Placidus and Flavia, for a private chapel in San Giovanni Evangelista, where it remained till carried to Paris in 1796. In 1815 it was returned to Parma, and is now in the Gallery, a much darkened copy taking its place in the church.

Is this a complete composition, or does it seem like a detail? Is the suggestion of more beyond the picture more effective than complete representation would be? Cf. 329, 333. Study the figure of the Christ, which critics call most perfect in modeling and in suggestion of pain and death.

Is the grief of the women convincing? Does it call out similar feelings in the observer? Why? Cf. B269, 288, C73, 90. What is the psychology of such subjects?

MYTHOLOGICAL PICTURES.

No. 222 — Venus, Mercury, and Cupid.

National Gallery, London.

Also called *The Education of Cupid*. 5.1 x 3 feet; figures nearly life size. Painted before the frescos of the cathedral were undertaken, it remained in the Mantuan Collection until 1630. Since

then it has been in England, Spain, Italy, and Austria, returning at length to England. Injuries received during these extensive journeyings have necessitated considerable restoration.

What is Cupid doing? Is this a natural childish action? Explain his attitude. Compare with other winged bodies — angels and cherubs. Is this different? Why does Mercury assume the *rôle* of teacher?

Has Correggio created a new type in Venus? Has she any unfamiliar accessory? How does this artist's study of the nude differ from that of others? What are its excellences? Is the painting of Cupid's hair marked by unusual care? Does it look labored? Is it similar to that done by Leonardo's followers?

Is this work Greek in theme and spirit? What effect has the artist sought?

No. 236 — Cupids sharpening Arrows. (Detail of Danaë.)

Borghese Gallery, Rome.

Several of Correggio's mythological pictures, including the Danaë and notably the Leda, have traveled over nearly the entire extent of Europe; Spain, Austria, Sweden, France, England, and more than once Italy have each furnished them a resting-place. A proof of and perhaps in part a reason for the general admiration with which this artist's works were regarded.

What is the attitude of the cupids toward their work? Is this characteristic of children? Are they studies from classic sculpture or from life? What side of child-life appealed especially to Correggio? Are they ever unnatural in his pictures? Are they monotonously alike?

No. 237 — Ganymede.

Imperial Gallery, Vienna.

Canvas, 5.6 x 2.4. The youth is a duplication of one in the frescos of the Parma Cathedral. The fact that in no other instance has Correggio repeated himself, coupled with certain inconsistencies in the details of the picture, has given rise to the suspicion that this panel is by a clever imitator, although the quality of the work makes the acceptance of such an idea difficult.

Does the mutual hold of the youth and the eagle seem secure? How does the bird reassure the boy? Is the situation painful to the spectator? Do we feel any apprehension concerning the youthful angels in Correggio's dome frescos? Why? What is the direction of flight as indicated by the draperies? Is it consistent with the impression derived from the bird?

Does the landscape differ in subject or in execution from Correggio's other paintings?

Is the dog an essential part of the narrative? Is its introduction justified from the pictorial point of view?

No. 238 — Jupiter and Io.

Imperial Gallery, Vienna.

According to the myth, Jupiter assumes the form of a cloud which envelopes Io in its embrace. An early copy of this picture is in the Kaiser Friedrich Museum, Berlin.

Is this picture conceived in the classic spirit or is there an added element of romance? Is there a hint of the Madonna type? How does it compare in intellectual suggestion with the nymph in 211?

What portions of the myth are emphasized? Is Correggio's treatment of pagan myth coarse or repellent? How does he compare with Raphael in this? Compare

also Botticelli's mythological pictures. What elements does each artist select? Are the differences those of period, of training, of individuality, of spirit, or of technique alone?

Is there any flavor of self-consciousness here? In what does the beauty of the work consist? Is the treatment of the form broad and summary, or has attention been paid to detail?

GENERAL QUESTIONS.

Does a systematic and formal style of composition or formation of groups characterize Correggio's work? How does he compare with Raphael in this respect?

Is there any lack of seriousness in his saintly persons? Are his mythological characters trifling? Define the quality of joyousness that animates his youthful angels and *putti*. In general, what is the moral quality of his work?

Does he aim at the display of skill and cleverness? Does he express unworthy ideas? Is his work distinguished for its intellectual content? its emotional character? Should one exclude the other?

Is sentimentality ever present? Is beauty ever absent? Was he much concerned with textures? Is there lack of variety in that respect? Does his drapery ever attract attention? Are Correggio's children natural, full of life and vigor? Have they individuality and potential force of character? Are they abnormal in any respect?

In the lack of any record, how convincing are the evidences of Mantegna's influence in Correggio's work?

Is there anything in Correggio's work to suggest Leonardo's influence?

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IL PARMIGIANINO (Francesco Mazzola). 1504-1540.**OUTLINE FOR STUDY.**

Parmigianino's native ability; effect upon his work of Correggio's overmastering influence.

The elegance and artificiality of his types in works of the imagination.

His portraiture and its claims to admiration.

His engravings.

BIOGRAPHICAL SKETCH.

Francesco Mazzola, the "little Parman," was born in Parma in 1504, and studied and worked under Correggio. A portion of the great commission for the decoration of the cathedral was to be carried out by Parmigianino, but was left incomplete when he went to Rome, where he lived for some time. Of the details of his life little is known. He died in 1540.

QUESTIONS ON SPECIAL PICTURES.

No. 239 — Madonna, Child, and Angels.

Pitti, Florence.

6.6 x 4.4. Painted in Parma, 1534, for Elena Taglafimi; although unfinished, it was hung, after the painter's death, in the family chapel at the Servites.

Explain Madonna's position. Is it easy and restful? What would be the effect if the pedestal were larger? What peculiarities in the drawing? Are they warranted by natural forms? Are they in the interest of beauty? of elegance? What distinction may be made between beauty and elegance? Are they individualities of the artist? or inspired by Correggio?

How are the faces at the left explained? Is the Child completely relaxed? Is the sentiment of the picture religious or otherwise?

Why is the column in the background? Who is the draped figure back of Madonna? What purpose does it serve? Are there any discrepancies? What claim has the picture to admiration?

No. 240 — Portrait of a Woman.

National Museum, Naples.

In what spirit has the artist painted this picture? Is it a "fashion-plate"? (This accusation is sometimes brought against Parmigianino.) Is he interested in the portrayal of character? What difference between her straightforward gaze and that of the Mona Lisa?

Is the difference due to the artists or to the personalities with whom they are dealing? Is this young woman posed for effect? Does the costume add to present-day enjoyment of the picture? What is the philosophy of dress and changing styles in the portraiture of women? Cf. B230, C22, 289, D416, and others.

Cf. 239. Are they equally sincere? Is there any similarity of faces? Which is the better piece of painting? Is a portrait a simpler task for the artist than a composition of several figures, as 239? Does this portrait justify the artist's reputation as a portraitist?

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Correggio.

BY H. H. POWERS, PH.D.

Correggio stands for two distinct things in art — things not only separable, but almost incompatible. Perhaps we may call them a manner and a thought. On the one hand is the way he has of putting things; on the other hand, the thing he has to put. Theoretically there is no conflict between manner and matter in art any more than between language and thought in literature. The one is obviously the servant of the other. It is only when the manner is not suited to the matter, or, again, when manner becomes too interesting, attracting attention away from matter, that the two are at feud. The cases in which speech has been wholly subservient to thought, in which phrases have never done duty instead of ideas, are few in art. The history of Correggio is typical of the struggle between these two interests.

The vision of Correggio is one of the simplest and purest in art. It is manifest in the cupids of San Paolo at Parma, but is seen at its best in some of his large religious paintings, such as the Madonna of St. Sebastian, in Dresden. Nothing can surpass the child beauty and grace of these charming figures, whose gleeful frolic is the purest suggestion of happiness to be found in all art. In madness of joy they career around the Madonna, herself a child in spirit scarce less than themselves, and pay homage to the Christ-child as to a king of the elves. It is a long way from these elfin sprites to the solemn thought of the Christian world and the bodeful beings of Christian art. Here is no premonition of the cross,

no pondering on the world's sin and pain. These creatures of Correggio's fancy disport themselves as of old the fairies flitted from flower to flower on a dewy morn in the childhood of the world.

Not, however, until we approach the more serious moral themes, do we appreciate how utterly the art of Correggio belongs to this child-age of the world. In the dangerous realm of pagan myth he bore a charmed life. The stories of Leda, of Danaë, of Jupiter, and Io, are not edifying to the moral sense. In the work of other artists they are usually gross, always offensive to the sensitive and the pure. The marvel is, why they are not so in the work of Correggio. Perhaps the secret is to be found in the enduring childhood with which he endows his creations. They never outgrow their innocent guilelessness "nor lose the childlike in the larger mind." Hence their wantonness seems playful, a thing not to be taken seriously, a reminiscence of the time when the race was unfettered by conscience and followed impulse without shamefacedness or sin. It is no lapse from the stern requirements of our modern virtue; it brings no penalty, demands no expiation. And in this freedom from moral discipline and moral consciousness lies no small part of Correggio's art. Our moral obligations are wholesome and necessary, the condition of all highest good and all permanent happiness. But in themselves these obligations are not attractive, and the scourge of conscience, however wholesome, is none the less a scourge. The strain of self-restraint and self-correction is a wearying one, and no one of us is so committed to the moral life that he does not tire at times of the exactions

of conscience. Hence this delight in the guilelessness of childhood, in the innocence that wanders unknowingly in forbidden paths, that trespasses and needs not to be ashamed. Correggio has struck one of the truest and most permanent chords in our nature in portraying this ideal guilelessness, this blissful unconsciousness of evil or restraint which is emphasized by the very deeds of darkness which in this charmed world of his fancy have no need to shun the light.

But while the unrelenting claims of righteousness lay upon us a certain constant burden of weariness, and breed within us a continual smoldering spirit of revolt, righteousness is to us all the supremely beautiful thing. The satisfaction which we derive from our moments of abandon or from our musing as to what pleasure were ours if conscience would withdraw its ban, is, after all, a feeble pleasure compared with the satisfaction of moral achievement and the attainment of our moral ideal. The beauty of childhood's happy hours appeals to us all, and at times seems the supremely lovable thing. But after all, no one seriously wishes he could be a child again or struggles to forget the lessons of manhood. The enduring, inspiring ideals, the beauty that triumphs over all other charms, these lie not behind but before; they reflect not the weakness and weariness, but the strength and heroism of the soul. No message from fairyland can have for us the interest or the charm that we find in the deeper note of sympathy for our great struggle and in the prophecy of our ultimate triumph.

And thus it is that Correggio falls short of the highest place and the most enduring fame in art. It is the

irksomeness of the moral struggle that gives charm to this fairy realm where the struggle is unknown. His art makes appeal, not to the courageous, the heroic mood, but to the mood of weariness and reaction. Yet nothing is more certain than that with the lapse of time we become reconciled to life's great moral exactions and proud of our moral victories. The grudging concession becomes a willing concession. The self-restraint discloses a larger liberty, and unlovely duty becomes beauty. This transmutation of duty into beauty, of reluctance into alacrity, is the very essence of moral progress. And in the measure that in any relation the moral law becomes lovable, in that measure lawlessness loses its charm. The guileless wantonness of Correggio is beautiful only so long as wantonness still has for us a secret charm. In choosing this theme of fairy freedom, Correggio failed to perceive that the world was facing the other way. In the life of the individual as of the race the wanton loveliness of a Leda or an Io becomes less lovely as the heart becomes less wanton, and the forbidding aspect of moral exaction becomes more genial as struggle passes into achievement. Unlike the great Florentine, Correggio followed a waning star.

The technical achievements of Correggio are foreshadowed in some of his earliest works in Parma, notably in the frescos on the little dome of San Paolo. The achievements of earlier masters in this line will be recalled. From the time when the great mosaics of the Middle Ages had gone out of style and the more pictorial fresco with its perspective and its realistic portrayals had come into vogue, the decoration of domes, apses, etc., seems to

have been little attempted. The difficulties were too great. It is difficult to paint a picture on a flat, upright surface and make all the figures take their proper place and stand and group themselves as they should. When the surface tips forward, and, still more, when it is converging and irregular, these difficulties are greatly increased. To spread the figures upon this inclined, converging or irregular surface complicates the angle of vision, distorts the figures and quite destroys the illusion which the picture painter wishes to produce.

The medieval artists found their own way out of the difficulty. They recognized the fact that these surfaces were ill-adapted for pictures and, further, that their shape was too important to be modified or artistically disguised. So they ultimately gave up pictures altogether, dropped perspective, and arranged their figures to fit the surfaces quite without reference to nature or realistic effect. In a word, they ceased to make pictures on these ill-adapted surfaces and made simple decorations instead. This was by all means the best thing to do, and as studies in appropriate and adapted art, the great mosaics far surpass their most ambitious rivals of the Renaissance. But the later artists would have pictures at any cost. If the surfaces would not take pictures, then so much the worse for the surfaces. At first such surfaces were ignored. Then bit by bit as skill increased the pictorialist went forth conquering and to conquer.

Progress was slow until Melozzo da Forli made his epoch-making discovery. This, it will be remembered, consisted in the application of foreshortening to correct the incline or irregularity of these surfaces. It was a

familiar fact that on an upright surface foreshortening could make a figure lean backward. Then on a surface that leans forward foreshortening can obviously make a figure stand upright. By carefully calculating the angles in question the proper corrective could be applied to all parts of a surface, however irregular. The fragments of Melozzo's work, now exhibited in the Sacristy of St. Peter's, show how effectively he applied this principle.

But in thus placing the figures erect the problem was not solved. Thus placed, they would seem to stand on air, a possible thing for angels and a small number of traditional figures, but on the whole a limited achievement. Could the principle be so applied as to carry up from the upright side walls a consistent and erect system of supports so as to give the whole a sense of repose? Thus Michelangelo had stated the problem, and the Sistine ceiling was his solution of it. This marvel of the Renaissance was in its first glory in Correggio's time and its fame must have fired his ambition, though he seems never to have seen it. Certain it is, he approaches the problem in an entirely different way.

The little dome of San Paolo was low and exceptionally ill-suited to the painter's purpose. The surfaces are heavily inclined and too near to allow of the most imposing effects. To paint figures dangling from the top would have been infelicitous; to erect stately supports by painter's art was impossible. The place needs room, space, and the figures need support. Both are secured by an ingenious device not unknown in art before Correggio's time, but never before handled with such skill. For the larger

part of the surface of the dome he contents himself with simple unpictorial decoration, but this simple scheme is varied by a daring innovation. By clever painting he opens through the dome a complete circle of oval windows around its lower circumference. Through these windows we seem to look out at the sky. But attention centers on a charming series of cupids who are playing with implements and trophies of the chase. These are outside, or more often they sit on the edge of the window openings, hanging their feet inside and displaying their exquisite bodies in all the charming attitudes which child-life can suggest. This is a new and daring application of Melozzo's principle, the figures being neither suspended from the dome nor standing on air, but seeming rather to stand or sit on top of the dome. Yet the whole is accomplished by painting its inner surface.

The next step in this wonderful evolution is to be found in the great dome of St. John the Evangelist in Parma. This cutting of window openings through the dome seems to have set Correggio to thinking. If part of a dome could be painted away, why not all of it? That is precisely what is done in the great dome. Whether this is a good thing for the dome is another question. It may be urged in extenuation that the stilted domes of the Renaissance do not show off well inside, that the spectator, looking from below, sees them foreshortened, thus losing the sense of height and feeling, unduly, the shut-in-ness of the top. Hence, however imposing they may be without, they are trying and ineffective within. The painter, therefore, who broke through their low-lying ceiling only corrected a defect. The whole principle of corrective

decoration is exceedingly doubtful, to the modern judgment, but the Renaissance was less conservative.

Correggio's theme is the Ascension of Christ. By a vaporous atmosphere he completely obliterates the walls and ceiling of the dome and the imagination soars to the dizzy heights in which the figure of the Christ is seen vanishing. These soaring figures require no support and, logically at least, there is no inconsistency in converting the barrel of the dome into a telescope through which we survey their distant flight. Around the base of the dome sit the apostles, figures of rare beauty and dignity, scarcely equaled in the painter's later work.

The magical cleverness of the painter was not without its disadvantages. If we are dumbfounded to look through solid walls into miles of distance and to see the vanishing figure of Christ in such marvelous foreshortening, the view of dangling legs and fluttering garments is not inspiring. This extravagant realism suggests the danger of taking such themes too literally. Left to our own devices, we can imagine the scene from a celestial or at least from a horizontal point of view, and can confine ourselves to its dignified aspect. But when the more precise expression of the painter compels us to view such scenes from below, we become unpleasantly conscious that we are unfortunately located and that ascensions, viewed from a terrestrial standpoint, are unedifying.

But there was a higher height and a lower depth. Correggio's cleverness was not yet exhausted, and on the other hand, his bathos was not yet complete. In the dome of the cathedral hard by we have his crowning achievement and his uttermost failure. It is the repetition

of the previous dome, but with every characteristic exaggerated. The theme is the Assumption of the Virgin. Vaster are the reaches of the upward straining gaze toward the empyrean where throngs of the heavenly host soar upward with the scarce distinguishable Virgin, and vanish as specks in the dissolving ether. Spectators throng below and turn their startled gaze upward toward the overpowering scene. Cleverness is redundant, prodigal, surfeiting. But dignity has vanished and serious meaning is ignored. Men are not intended to be looked at from below. The whole thing smacks of the circus, and the useless legs of the suspended throng are painfully suggestive of the trapeze. It is the apotheosis of cleverness and the degradation of art.

In the prosecution of these technical studies Correggio was not merely misdirecting his energies and missing the chance of nobler achievement; he was withdrawing attention from problems previously mastered, and sacrificing gains already secured. It is sad to think what pictures he might have painted while he was executing this *tour de force* in defiance of architectural sobriety and dignity of feeling and thought. It is still sadder to discover that the pictures he actually did paint during this period lack his earlier charm, and, like the frescos themselves, are unworthy strivings after prodigies of effect. The exquisite figures that charm us in the Madonna of St. Sebastian are replaced in the later Madonna of St. George by heavy, coarse figures, unworthy of even a third-class painter. The picture indeed shows marvelous advance in chiaroscuro and technical skill, but the artist has ceased to care for the fairy folk of his inspired youth. Correggio

began as an artist and ended as a technician. This is the pitfall of the student, the bane of art. How rarely does the artist remain the master of his own cleverness and constrain it to the service of worthy ideals!

Yet it is easy to exaggerate the loss and overlook the gain. There are other beauties than charm of figure and childlike grace, and the marvelous chiaroscuro of these later works speaks rather of ideals changed than of ideals lost. To the painter's credit it must be reckoned that something of that beauty of light and color which to the seeing eye so exalts the face of nature above every other face, that beauty which the wondrous art of Italy so strangely missed, was revealed unto him. If the transfigured human charm which Italy had known and loved so well, in these later years somewhat lost its hold upon Correggio, it was because his eye discerned the beauty that was to charm a later age.

SECTION III.

Raphael and His School.

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Special Bibliography.

Number Three.

From the mass of Raphael literature we select a relatively small portion calculated by its well-digested information, its suggestive criticism, and its availability, to be especially useful. For full lists, see Eugène Müntz' "Les Historiens et les Critiques de Raphael," a volume entirely devoted to bibliography; and the Blashfield and Hopkins edition of "Vasari's Lives," volume III. Vasari and Passavant have furnished material which later writers have elaborated, or pruned and corrected. The attention given by recent writers to correct attribution has resulted in numerous changes of ascription of pictures, and the lists given by the writers of the seventeenth and eighteenth centuries and even to the middle of the nineteenth, must be considered unreliable in the light of recent research.

Raphael has not been subjected to so many of these changes as have certain other painters — Leonardo da Vinci, for example. There is little division of opinion as to what designs were furnished by him and the controversies rest mainly on which of his assistants was engaged on the work in question, and where, in the progress of the work, the assistant stepped aside and the master took his place and carried the painting to completion. A knowledge of these controversies is not useless; the qualities that make Raphael preeminent in composition, in chiaroscuro, and sometimes in color, should be understood in order to fit the student for an intelligent estimate of his genius. Morelli, and Crowe and Cavalcaselle should be particularly mentioned for analysis of style.

Bigot, CHARLES. *Raphael and the Villa Farnesina.* Ill. London, Kegan Paul, 1884. Limited edition. 42s.

Illustrations are exquisitely engraved. The text, explanatory and historical, is very valuable.

Blanc, CHARLES. *Grammar of Painting and Engraving.* Ill. N. Y., Hurd, 1874. \$6.50. Popular edition, \$4.50. Scott, \$3.00.

Brinton, SELWYN. Mantua. Ill. Leipzig, Seeman, 1907.

Cartwright, JULIA (Mrs. Ady). Early Works of Raphael. Ill. Raphael in Rome. Ill. N. Y., Macmillan. Each, \$0.75. Quarto.

This popular presentation of the life and works of Raphael sustains the author's reputation for careful investigation. Illustrations are excellent and numerous.

Crowe, J. A., and Cavalcaselle, G. B. Raphael: His Life and Works. 2 v. London, Murray, 1882. 1885. \$12.60.

Marked by the same untiring investigation and voluminous criticism that distinguishes their "History of Painting in Italy." However other writers may dissent from their conclusions, these works must always rank as high authority.

Dimier, L. French Painting in the Sixteenth Century. Library of Art. Ill. Ch. I to IX. N. Y., Scribner, 1904. \$2.00.

——— Le Primatice, peintre, sculpteur, et architecte des rois de France. Paris, 1900.

"French Painting" is a scholarly and brilliant study of artistic conditions during the century of Francis I, Henry II, and Henry IV; of the native school which preceded and was contemporary with the introduction of Italian painters by the court (Leonardo, Andrea del Sarto, Il Rosso, Primaticcio, and other less-known Italians); the formation of the School of Fontainebleau and its influence on later French painting.

Fisher, JOSEPH. Drawing and Studies by Raffaello Sanzio in the University Galleries, Oxford. Ill. London, Bell, 1879.

Grimm, HERMAN. Albert Dürer. (tr.) London, Williams & Newgate. The original, in German, was published in Berlin, 1872. Life of Raphael. Boston, Cupples & Hurd, 1888. \$2.00. Essay, Raphael und Michelangelo.

It has been said of Grimm that he is to German literature what John Addington Symonds is to English. His thought is lucid, his views broad, his diction brilliant and suggestive. The "Life of Raphael" is unfinished; of the six chapters in the volume cited, each is devoted to the discussion of a single painting or closely related group of paintings; but the circumstances and growth of Raphael are so amply and suggestively treated in this connection that the reader lays down the book with no sense of void or incompleteness. The last chapter, "Four Centuries of Fame," tracing the rise and development of the Raphael cult, is of very great value. The Essay, "Raphael und Michelangelo," published separately as well as in collections of Grimm's essays, is a classic. Albert Dürer is recommended particularly because of its numerous engravings, illustrating the sixteenth-century style of which Dürer set the standard in Italy as well as north of the Alps; for such illustration the more accessible monograph on Dürer in the Knackfuss series is also recommended.

Gruyer, F. A. Les Fresques de Raphael au Vatican. 1859. 19.50 fr. Les Vierges de Raphael et l'Iconographie de la Vierge. 3 v. 1869. 30fr. Raphael et l'antiquité. 1864. 15fr. Raphael peintre de Portraits. 2 v. 1881. 15fr. Paris, Renouard.

The earlier publications may, perhaps, be found only in long-established libraries, but well repay one for the search.

Hare, CHRISTOPHER. *Courts and Camps of the Italian Renaissance.* Ill. N. Y., Scribner, 1908. \$2.50.

"A mirror of the life and times of Count Beldassare Castiglione, to which is added an epitome of his famous work, 'The Book of the Courtier,' with appreciations and annotations."

Hind, A. M. *A Short History of Engraving and Etching.* With full bibliography. Boston, Houghton, Mifflin Co., 1908. \$5.00.

The history extends up to date, includes all countries and all processes, and is in attractive literary form.

Karoly, KARL. *Raphael's Madonnas and Other Great Pictures.* Ill. London, Bell, 1893. 21s.

A quarto volume of reproductions and explanatory text; the first of unusual beauty, the second abounding in information.

Knackfuss, HUGO. *Albrecht Dürer; Raphael.* Monographs on Artists. Ill. N. Y., Lemcke & Buechner. Each \$1.50.

Lippmann, FRIEDRICH. *The Art of Wood Engraving in Italy in the Fifteenth Century.* Ill. London, Quaritch, 1888. 25s.

Masters in Art. Raphael Sanzio. Part 12. Boston, Bates & Guild, December, 1900.

Morelli, GIOVANNI. *Italian Masters in German Galleries.* London, Bell, 1883.

A closely printed, thin-leaved edition, much more full on some points than "Italian Painters."

Müntz, EUGÈNE. *A Short History of Tapestry.* London and N. Y., Cassell, 1885. 5s. *Les Historiens et les Critiques de Raphael.* Paris, 1883. 6fr. *Les Tapisseries de Raphael au Vatican.* Ill. Paris, Rothschild, 1897. *Raphael: Life, Works, and Times.* Ill. N. Y., Armstrong, 1882. \$9.00.

Müntz's "Life of Raphael," like his "Leonardo da Vinci," is a monumental work, the result of extensive research. Many of its illustrations are photographs of excellent quality. It is the most complete biography of this artist and his times in English, and is written in a fascinating style.

Pater, WALTER. *Raphael, in Miscellaneous Essays.* N. Y., Macmillan, 1895. *The Story of Cupid and Psyche, from the Latin of Lucius Apuleius, illustrated with drawings by Raphael, engraved by Marc' Antonio Raimondi.* N. Y., Russell, 1901. \$3.00. Mosher. \$0.75.

Perkins, CHARLES C. *Raphael and Michelangelo.* A critical and biographical essay. Boston, Osgood, 1878. \$5.00.

Recommended for its sound and discriminating criticism.

Potter, MARY KNIGHT. *The Art of the Vatican.* Ill. Boston, Page, 1903. \$2.00.

A history of the palace, in brief, and description of its more notable art treasures. The well-selected illustrations include a "partial plan" of the palace and several architectural views, some sculptures, and numerous paintings well distributed through the schools.

Robinson, J. C. *Critical Account of Drawings by Michelangelo and Raffaello in the University Galleries, Oxford.* Oxford, 1870.

Roscoe, WM. M. *The Life and Pontificate of Leo the Tenth.* 2 v. Revised ed. Bohn Library. N. Y., Macmillan. \$2.00.

The original work dates from early in the nineteenth century, but in its revised edition is still the most complete work on the subject.

Seeley, E. L. *Artists of the Italian Renaissance.* Ch. II, XX, XXII, XXV. N. Y., Duffield, 1908.

Springer, ANTON. *Raffael und Michelangelo.* 2 v. Ill. Leipzig, Seeman, 1883. 10.50 m.

Strachey, N. *Raphael. Great Masters in Painting and Sculpture.* N. Y., Macmillan. \$1.75.

Recommended for its chronological index, and for the historical notes appended to its catalogue of pictures.

Symons, ARTHUR. *Cities of Italy.* Ch. I.

Woodbury, FRANK P. *Luther and Annals of the Reformation.* Chicago, Revell, 1883.

In a pocket volume is an intelligently condensed account of the causes, rise, and progress in all European countries of the Protestant Reformation of the sixteenth century.

PERIODICALS.

American Architect. v. 62. 1892.

Art Journal. v. 44, 1892; v. 53, 1901.

Fortnightly Review. v. 58. 1892.

Gazette des Beaux Arts. v. 32, 1873; v. 37, 1875; v. 47, 1880; v. 50, 1882; v. 64, 1889.

McClure's Magazine. v. 18. 1902.

Nineteenth Century. v. 20.

Lesson 9.

TIMOTEO VITI (della Vite). 1469?-1523.

A Precursor of Raphael.

OUTLINE FOR STUDY.

Timoteo's goldsmith training; influence of earlier Lombard masters; student period in Francia's *bottega* and relations between the two.

Timoteo's residence in Urbino; opportunities for acquaintance with Raphael; similarity in the works of these two artists; reappearance of Francia's types in Raphael's holy women.

The moot question whether Timoteo was master or follower of Raphael.

TOPIC FOR FURTHER RESEARCH.

The traditional Mary Magdalen.

BIOGRAPHICAL SKETCH.

Timoteo, son of Bartolommeo Viti, was born about 1467-1469 either in Ferrara or Urbino, his mother being a native of Ferrara, his father of Urbino. At the age of twenty-three he went to Bologna to learn the goldsmith's craft, but studied painting under Francia instead. In 1495 he was living in Urbino, court painter under successive dukes, and in 1513 chief magistrate. He died in Urbino in 1523. Morelli has argued with much of conclusiveness that Timoteo was Raphael's teacher, and transmitted to him those Ferrarese characteristics which have led to the legend that Francia was influenced by Raphael, a supposition

rendered improbable by a comparison of dates, as is the similar one that Timoteo himself, a man fifteen years Raphael's senior, was his pupil.

QUESTIONS ON SPECIAL PICTURES.

No. 140 — Youthful Jesus.

Martinengo Collection, Brescia.

This beautiful bust of pronounced Lombard characteristics was formerly attributed to Cesare da Sesto.

Compare, in shape of face, type of features, treatment of hair, carriage of head, general sentiment, with B282, 284, 285. Is there any resemblance to Francia? To Costa? What spiritual suggestions are here embodied? Has this youth passed through the normal experience of a child? What is the Scriptural idea of the boyhood of Jesus? How may the record of a lifetime, long or short, be read in a painted face?

Is his beauty that of material form or of expression? Is the decorative idea prominent?

No. 141 — The Annunciation.

Brera, Milan.

Painted about 1503. The saints are John the Baptist and Sebastian. Called also an Immaculate Conception.

What variations in this picture from the usual representation of an Annunciation? Do they make the picture more full of meaning? Do they introduce alien elements?

Is technical skill shown in composition, in the modeling of the bodies, in the draperies, in the landscape? Has technical skill or religious sentiment been uppermost in the artist's mind?

RAPHAEL SANZIO (Raffaello Santi). 1483-1520.

"*The Great Assimilator.*"

OUTLINE FOR STUDY.

PERIOD OF FORMATION.

1483-1500.

In Urbino.

Raphael's birthplace, the court of Urbino — its intelligent and generous care for the arts; Giovanni Santi's heritage to his son.

Conjecture as to Raphael's first instructors; fundamental traits of character revealed in his earliest paintings; Vision of a Knight; little St. Michael.

1500-1504.

In Perugia.

Raphael in Perugino's *bottega*; Perugino's style *versus* Timoteo Viti's; Raphael's modification of Perugino's ideals.

The religious temper of Umbrian art and Raphael's interpretation of it; his paintings during the Perugian period; indebtedness to his master in the Coronation of the Virgin and the Sposalizio; characteristics of these paintings that were retained throughout his life.

[See "Sposalizio at Caen," Berenson, *Study and Criticism of Italian Art*. II. 1-23.]

Raphael's connection with Pinturicchio; the so-called Raphael's Sketch-book at Venice.

Urbino revisited; St. George and the Dragon; Raphael's portrait.

1504-1508.

Florentine period.

First visit to Florence; the intensity of art interest in the Tuscan capital; incentives to more vital work; the brilliant group of artists assembled there in 1504; the cartoons of Leonardo and Michelangelo.

Traces of Leonardo's influence; portraits of Agnolo and Maddalena Doni; lack of subtlety in early portraits.

Raphael's devotion to the study of anatomy; emancipation from the limitations of Perugino's school. Intimacy with Fra Bartolommeo and its effect upon Raphael's art

Return to Perugia; the fresco of San Severo, a forerunner of the Disputà.

Second visit to Florence; Raphael's growth in mastery of composition and expression; the Entombment for Atalanta Baglioni; this period productive of altarpieces and small Madonna pictures.

BIOGRAPHICAL SKETCH.

Raffaello, son of Giovanni Santi, was born in Urbino in 1483 (the Santi was Latinized to Sanctius and then Italianized back to Sanzio). Although his father died in 1494, he may have learned something of his art from him. Most critics are now agreed that his first master was Timoteo Viti. He went to Perugia in 1499-1500, entering the studio of Perugino and adopting his style. Pinturicchio was also in the studio and influenced him. In 1504 he made his first visit to Florence, coming under the influence of Leonardo and Michelangelo, forming his friendship with Fra Bartolommeo, copying in the Brancacci Chapel, and for four years living in the intensely stimulating

atmosphere of the art capital of Italy. He seems to have been little known in Florence at this time, his large commissions coming almost entirely from Umbria, and the Madonna pictures of his Florentine period being painted as gifts and for private houses.

In 1508, through the influence of his fellow-townsmen, Bramante, Raphael was invited by Pope Julius II to come to Rome to decorate some of the papal apartments. His first work pleased the Pope so thoroughly that he was commissioned to decorate the entire series of rooms, regardless of the fact that the walls were already covered with paintings by Piero della Francesca, Signorelli, Perugino, and Sodoma, some of it but just completed. His work in the Stanze continued through the remainder of his short life, greatly interrupted as time went on by his growing popularity and the many other commissions forced upon him. He gathered about him a large circle of pupils and followers, a princely retinue, who escorted him about the city, and to whom, more and more, he entrusted the execution of the works which he planned and for which he furnished the designs. Under the pontificate of Leo X he was the especial idol of the papal court. In 1514 he was made director of the works for the new St. Peter's. He was also much occupied with excavations of ancient Rome, and with plans for its reconstruction, and furnished the designs for various sculptural and architectural works. He died on Good Friday, 1520, after a brief illness, mourned by all Rome, and was buried in the Pantheon with the highest honors.

QUESTIONS ON SPECIAL PICTURES.

No. 144 — Vision of a Knight.

National Gallery, London.

This painting, less than 5 x 7 inches, is one of the earliest extant examples of Raphael's work. The allegory is interpreted as the choice which each true knight must make between duty and pleasure.

How would you explain the picture were its title not given? Do the two maidens successfully express two contrasting ideas? Is there an endeavor to make the moral lesson paramount? Are grace and beauty the main motives? Does the touch of mysticism add charm to the picture? Does it detract from its interest? Was the artist hampered by the requirements of the allegory? Are the figures correctly drawn? Are the attitudes natural? the movement free? Is this a satisfactory representation of slumber? Cf. B262.

Does the landscape bear the proper relation to the figures in proportions? in chiaroscuro? How is the effect of distance produced? Was this a familiar landscape to Raphael? Have you seen it in other pictures? Compare Pinturicchio, Perugino, Francia, and the Florentines. Why is the tree introduced in the foreground? Does it fulfil its purpose? What is noteworthy in its treatment?

What evidence in this picture of maturity or immaturity? What traces of originality? What of imitation?

No. 145 — St. Sebastian.

Lochis Collection, Bergamo.

This picture, formerly ascribed to Eusebio di San Giorgio or to Lo Spagna, is now given by Morelli and Berenson to Raphael.

How do you know that this is intended for St. Sebastian? How does it differ from other representations? Cf. 58, B289, 265. In what respects does it follow traditional treatment?

Was the subject, as a character presentation, deeply felt by the artist? What motives can you suggest for

painting this bust? Is it an example of good drawing? Do such marked resemblances exist as to prove the influence of Perugino, Timoteo Viti, or other painters? Does the treatment of the hair recall other artists? (Compare carefully and discover the source of inspiration for this picture.) Is this type found in other paintings by Raphael? What other artist could have painted such a head — so naïve, beautiful, pure?

No. 146 — The Coronation of the Virgin.

Picture Gallery, Vatican, Rome.

Painted in 1502 for the Church of San Francesco in Perugia, and long attributed to Perugino. It was carried to Paris, where it was transferred from wood to canvas. Also in the Vatican Gallery is the predella, the three pictures of the Annunciation, Adoration of the Magi, and Presentation, being painted with the fineness and delicacy of miniatures.

Explain the two portions of this picture. Are they connected in thought? in composition? Cf. B261, C72.

What justification for ascribing this to Perugino? How does it compare in originality and interest with the Vision of a Knight? with the Sposalizio? How great promise of ability does it show?

No. 147 — Marriage of the Virgin.

No. 148 — Group of Heads. (Detail of 147.)

Brera, Milan.

This picture, known as the Sposalizio, was painted in 1504 for the Church of San Francesco at Citta di Castello, an Umbrian town for which several of Raphael's early works were executed. In Berenson, "Study and Criticism of Italian Art," volume II, will be found an interesting comparison of this with the very

similar picture at Caen, France, long attributed to Perugino. The architecture suggests the work of Bramante, Raphael's distinguished fellow-townsmen.

What effect has the temple on the composition? Is its form adapted to the picture? Is the curve of the frame repeated or suggested in the painting?

Does the bridal party appear to stand on level ground or on an inclined plane? Was this the artist's intention? Are the distant groups of figures in correct proportion to those in the foreground? What other artists have introduced similar groups in the middle distance and background? Has Raphael improved upon them?

Is the picture filled with life and movement? Is it characteristic of every great artist that his creative energy seems not to flag in any part of his composition? Are the figures without affectation? Are they modified in the interest of beauty? Is there variety in this respect? How do you explain it? Is there any mannerism common to this and the maidens of 144 and to 155? How does the emblem carried by Joseph differ from those carried by the others?

Are the heads of the same type as St. Sebastian? Is the type original with Raphael or derived? Is difference in age satisfactorily expressed? What advance does Raphael show? Cf. B258, 264, 267, 270.

Which of these pictures is distinguished by greater vivacity? Compare the head in the center of 148 with any later work by Raphael, especially Madonnas. Is it excelled in delicacy, in unconscious beauty, in spirit? How great was Perugino's influence over Raphael at this time? How far was the latter an independent artist?

Compare with B259. Which of these compositions best fills the space allotted to it? In which are the foreground figures best distributed? In which is there more depth of space? more repose? Which is more like a real event?

No. 150 — The Trinity, with Saints and Angels.

S. Severo, Perugia.

Raphael's first fresco, painted in 1505 in a chapel of the Camaldolese Church of San Severo. The saints are those of the order. The fresco has suffered seriously, the upper figure of God the Father having almost completely disappeared. Below this lunette are six figures of saints added by Perugino in 1521.

The only interest of this picture in its present ruined condition consists in its connection on the one hand with the Last Judgment of Fra Bartolommeo with whom Raphael's relations were especially friendly at this time, and on the other, with the Disputà, his next fresco, the first one executed in Rome. Study the three together, 72, 150, 160, noting both resemblances and variations, and Raphael's ability to adapt the suggestions of other men to his own purposes.

No. 152 — Portrait of Angelo Doni.

Pitti, Florence.

Angelo Doni was a Florentine merchant, whose interest in contemporary art is shown by the pictures painted at his order by Fra Bartolommeo (Holy Family, No. 70) and by Michelangelo, (Doni Madonna, No. 101). The portrait of himself and his wife, Maddalena Strozzi, were painted during the early years of Raphael's stay in Florence, probably about the same time as the Madonnas "Granduca" and "Casa Tempi." The influence of Leonardo's "Mona Lisa" is marked in the female portrait.

What evidences of especial care in the painting of this picture? Is this painstaking effort directed to all portions alike? Study face, hands, hair, dress, and landscape. Does the work suggest the finished artist whose materials are entirely at his command, or one still "feeling his way"? Compare in this respect with the Cardinal, 185. Has the artist's chief attention been directed to technical problems or to character study? Cf. B287, C10, 23.

What does this suggest as to the character of the Florentine business man? Cf. B199, 176.

No. 157 — The Entombment.

Borghese Gallery, Rome.

Painted, 1507, by order of Atalanta Baglione for the family chapel in San Francesco, Perugia, in memory of her son Grifone, who had been killed in one of the bloody family feuds for which Perugia was famous. The altar-piece consisted, besides this large panel, of a tympanum representing God the Father with angels; and a predella of three panels. The tympanum is still at Perugia and the predella at the Vatican. Numerous studies exist, showing how carefully Raphael prepared for this, the most important of his early commissions, and how his conception of the event changed as his mind dwelt upon it.

Is this composition well knit together? Are there any elements that distract attention from the central thought? Is there a rigid economy of accessories — do all serve to explain the event?

Was the picture painted chiefly because of a religious impulse? Is the composition realistic in all its details? Is it dramatic? Is emotion overwrought? Is action properly restrained? Is there a natural contrast between the rigidity of death and the flexibility of living forms?

Who is the youth at the feet of Jesus? Compare the sitting figure at the right with 101. How has Raphael modified this suggestion? Is it equally appropriate in the two pictures? Why did Raphael choose it? Are other suggestions from the work of Michelangelo possible?

Compare with Perugino's Deposition, B269. Which work is the more sincere? more reposeful? Do they represent in a suitable manner two consecutive moments of the event? Does this explain their different treatment? What is there in Raphael's choice of subject that offers especial incentives to a young artist? Is there the same kind and degree of difference between these two pictures as between the two of the Sposalizio?

Has Raphael's Entombment the grace and beauty of his Sposalizio? Is it technically more free? Compare both with his later work. Which expresses the best tendency of Raphael's art? Which did he follow out most consistently?

Lesson 10.

THE MADONNAS OF RAPHAEL.

OUTLINE FOR STUDY.

Evolution of the Madonna ideal: *a*, The ceremonial Madonnas of Byzantine art, symbol of the church. *b*, The Madonna enthroned. *c*, The mother filled with foreboding for her child. *d*, The frankly human type, full of the joy of life.

Importance of the Madonna subject in a survey of Raphael's work; his steady growth in feeling, power, and subtlety, traceable from the Solly Madonna to Madonna di San Sisto.

Qualities that bring all of the Madonnas into resemblance to each other; Madonnas in which the same model is apparent; variety in pose and grouping.

Madonnas of the Berlin Museum; evidences of a youthful mind.

Madonnas and Holy Families of the Peruginesque period; reminders in dress and sentiment of earlier types.

The Florentine Madonnas; fusion of Umbrian and Florentine characteristics; Raphael's interest in landscape; indications of acquaintance with Leonardo's work; increasing skill in the composition of Raphael's groups; Fra Bartolommeo's influence. Raphael's interpretation of the Christ-child; the part played in his designs by angels and cherubs.

Madonnas of the Roman period indicative of a change of feeling; freedom in handling; evidence of the hand of assistants.

Perfection of Raphael's art in this field; damaging restorations to which many of his pictures have been subjected.

QUESTIONS ON SPECIAL PICTURES.

Peruginesque period.

No. 143 — Solly Madonna.

Kaiser Friedrich Museum, Berlin.

On wood, nearly life size. Named from the private collection from which it was acquired by the Berlin Museum. Painted about 1502, according to Morelli, after a drawing by Pinturicchio.

What evidences of immaturity in this work? Is it the same kind of immaturity seen in the works of fourteenth-century artists? Does Madonna's figure give the impression of fulness and solidity? Is she graceful? Are head and hands naturally posed? Are hands well drawn? How correctly are features proportioned to the face in either mother or Child? Cf. B270, 272, 273. What resemblances in shape of face, features, the Child's body?

Is the Child normal in shape? Is he comfortably seated? How is he draped? Is there a similar effect of drapery elsewhere in this picture or in other Madonnas by Raphael? What does Madonna's dress suggest? Is the bird a religious symbol or a plaything? Is the *motif* of the open book a frequent one? Does Raphael repeat it?

Is the landscape properly subordinated to the figures? Is it reminiscent of Perugino or of Pinturicchio?

Is Madonna a new type? Cf. B258. Is this type, in a modified form, common to Raphael's Madonnas? Is this daintiness characteristic of them? Is the sentiment of the picture profoundly religious?

How does this picture compare with 144 in ability and interest?

No. 149 — Madonna del Granduca.

Pitti, Florence.

"The farthest advance of which the Peruginesque type was capable."

Wood, about two thirds life size. Painted 1504. Few works by Raphael equal this in delicacy of coloring and finish. The name is taken from Ferdinand III, Grand Duke of Tuscany early in the nineteenth century, who prized the picture so highly that he carried it on all his journeys. It had previously been in the possession of a poor woman, who, ignorant of its value, sold it for twelve scudi (about \$12.00).

How does this differ from 143 in bearing, sentiment, drawing, technique? Is the drapery more successfully treated? What has the Child gained?

In what consists the perfect loveliness of this Madonna? Is she particularly distinguished by maternal feeling? Cf. B181, 341, C11, 71, with others by Raphael. Is there a mystical element? Cf. B177.

Florentine period.

No. 153 — Madonna di Casa Tempi.

Alte Pinakothek, Munich.

Owned in the seventeenth century by the Tempi family of Florence. Sold, 1829, to King Ludwig of Bavaria. Morelli considers that it was painted near the time of the Madonna del Granduca.

What change is denoted by the attitude of the mother toward the Child? Cf. 71, 143, 149. Is it carried out in other details, dress, features, drawing? Is the loss of simplicity regrettable in this case? If an altar-piece, would this inspire a deeper devotion than the others? Is more life infused into this? Is the action wholly natural? Is feeling intense or restrained? Does the Child warmly respond to his mother's caress? Would true art permit that? What part of an incident like this is fitting for artistic reproduction?

No. 151 — Madonna del Cardellino. (Detail.)

Uffizi, Florence.

No. 156 — La Belle Jardinière.

Louvre, Paris.

No. 158 — Madonna del Prato.

Imperial Gallery, Vienna.

These three Madonna groups, painted from 1505–1507, illustrate, perhaps, the best side of Raphael's art. Each is placed in a landscape, each consists of Mary with the infant Jesus and John the Baptist. Fra Bartolommeo's influence is believed to be shown in the shape of these compositions. All are on wood.

Madonna del Cardellino (of the Goldfinch, which John brings for Jesus to caress) was painted as a wedding gift for Raphael's friend Nasi, of Florence; it was broken in many pieces when an earthquake destroyed its owner's house, 1548, but was skilfully repaired; the head only is reproduced, to illustrate more clearly Raphael's type of beauty. La Belle Jardinière was purchased by Francis I from a merchant of Siena, and was one of the royal collection that formed the nucleus of the Louvre galleries. Madonna del Prato (of the Meadow) was a gift from Raphael to Taddeo Taddei as a token of gratitude for his entertainment at the latter's home while in Florence.

What geometrical form do these groups suggest? Has the artist had any difficulty in adapting it to his subject? Is it too obvious? Has he produced quiet, harmonious groups without emphasizing leading lines? Compare Fra Bartolommeo.

Have the Madonna faces gained in expressiveness since 143 was painted? Were they inspired by the same model? Are they still in the manner of Perugino? Is Leonardo's influence evident? Is the beauty of these types physical or spiritual? Do they suggest intellectual ability? Observe the dressing of the hair — where else is this coiffure found in Raphael's works?

Are the children more intelligent? Is John's attitude accidental or intentionally devotional? Is the Christ-child divine? What change in the children's forms? Are they too graceful for infancy? Are proportions, hands and feet faultless? How do they compare with children by other artists? Compare Perugino, Pinturicchio, Leonardo, the della Robbia and later sculptors.

How has the artist led the eye into the extreme distance? What effect have these landscapes upon the sentiment of the pictures? Is such use of landscape original with Raphael? Are these thin-foliaged trees a mannerism or did they actually exist? Compare Perugino and Pinturicchio.

No. 154 — Madonna del Cordero.

Prado, Madrid.

Also called Holy Family with the Lamb. $8\frac{1}{2} \times 11\frac{1}{2}$ inches. Painted with the utmost taste and transparency; the gem of the Raphaels in the Prado.

How much of its interest does this group owe to its setting? Does the landscape resemble others of this period? What change in the tree? Why is the flight of birds introduced?

Is there any suggestion of divine symbolism? Is this more than a pretty domestic incident? Is there any deeper feeling in Mary and Joseph than parental amusement? Where has this *motif* of the Child playing with the lamb occurred before in our study? Is there any connection? What would this indicate as to the time the picture was painted? Why not much later? Which of the pictures referred to has the most spiritual significance?

Where else in Raphael's paintings may this Child's counterpart be found? Is he always the same graceful, warm, beautiful little creature?

Is the form of the composition pleasing? What curves are repeated?

No. 155 — Madonna Ansdei.

National Gallery, London.

Called also the Blenheim Madonna. On wood, 9 x 5 feet. Painted the same year as the Entombment, 1506-1507, by order of the Ansdei family, for the chapel of St. Nicholas, San Fiorenzo, Perugia. In the collection of the Duke of Marlborough at Blenheim before it was purchased by the British government. It is unusually well preserved.

It is one of the class of pictures known as *Santi Conversazione*, although those compositions are seldom limited to so few figures. The two saints are John the Baptist and Nicholas of Bari. The predella, containing scenes from the life of John the Baptist, is separated from the main composition.

What is Madonna's occupation? Has this idea been presented before in your picture study? Which of the

preceding Madonnas does this most resemble? Is there anything in the place for which it was painted, the object it was to serve or in Raphael's experience during these years to account for this?

Are the saints strongly contrasted? Is that demanded by the legends concerning them? Does this correspond with the ordinary pictorial conception of John the Baptist? Of what material is his cross? Are his limbs well modeled? Does this position of the feet occur in other pictures by Raphael? Compare Perugino. What emblems accompany St. Nicholas? Where else has Raphael represented an aged countenance in a similar manner? Is advanced age unmistakable in these instances?

To what extent is Raphael original and independent of Peruginesque influence in this work? Does it seem to belong to the same period of advancement as the Entombment?

Roman period.

No. 175 — Madonna Garvagh.

National Gallery, London.

Also known as the Aldobrandini Madonna. On wood, 15 x 13 inches. From the Aldobrandini collection at Rome it passed into the possession of Lady Garvagh of London; thence to the National Gallery. Called by Berenson an early work of Giulio Romano.

Is this Madonna from a different model? Is the change easily defined or is it too subtle for definition? Is there more freedom of movement? an air of gaiety? What change in dress? Is there more seeking for textures?

Are the children a reappearance from a former painting? Is the landscape used with more happy effect in

this or in 155 and 158? Where is this scene from? Is the group closely interwoven? Does the picture indicate a complete mastery of composition?

No. 174 — Madonna dell' Impannata.

Pitti, Florence.

On wood, nearly 5 x 4 feet. The name is derived from the linen window-pane. Painted in Rome for Bindo Altoviti by pupils from Raphael's design, with finishing touches from the hand of the master. Bindo parted with it to Cosimo, Grand Duke of Tuscany.

How does this differ from 175 in types, sentiment, execution? Is the scene laid in high life or humble? How much do the attendant figures add to the beauty and interest of the picture? In what respect is John the Baptist an innovation? Is his gesture an efficient means of interesting us in the Christ-child? Could a better means have been devised? Is his face one of beauty, of deep meaning? Is his form as refined as is usual in Raphael's work?

Is this type of Christ-child found in other groups by Raphael? Explain the Child's action. Interpret Mary's expression. Does she remain ideal in character?

With what success is advanced age rendered in Elizabeth? Is this in accordance with Scriptural tradition?

No. 184 — Madonna del Pesce.

Prado, Madrid.

Madonna of the Fish. Execution partly by Giulio Romano. Painted on wood during the pontificate of Julius II for a private chapel in San Domenico, Naples, resorted to for prayer by

persons afflicted with diseases of the eye. Hence the appropriateness of Tobit with the fish that cured his father's blindness. St. Jerome was the first translator of the Book of Tobit. The lion that crouches at his feet is now scarcely discernible in ordinary light.

The picture was taken to Spain in 1644 and placed in the Escorial. On the French invasion, 1813, it was carried to Paris and there transferred to canvas; but returned to Madrid a few years later.

Who is the principal, the superior personage — mother or Child? Cf. 197 in this respect. Is the Christ-child interested in Tobit more than he usually is in his worshippers? Does Tobit approach hesitatingly? What encouragement is given him?

Is the angel a truly heavenly vision? Is there any trace of the grossness of earth? Is there any motive for his appearance here but to present the suppliant? Why is the saint so little moved by this vision? Is this a familiar way of representing St. Jerome?

Is this composition in the grand manner? How does it differ in feeling from 175? Are Raphael's early simplicity and lucidity lost here?

No. 188 — Madonna della Sedia.

Pitti, Florence.

Madonna of the Chair; called also della Seggiola. On wood, 2 feet, 4½ inches diameter. Painted entirely by Raphael's hand, probably for Pope Leo X or some member of the Medici family.

Of what are Madonna and the Child thinking? Has the latter's expression appeared before in our study of Raphael? Does it appear again? Is the little John harmonious with the others in sentiment? In what

respects is he a peculiarly Raphaellesque child? Is anything gained by making the Christ-child older?

Is this a simple or intricate composition? Is it fitted into the enclosing circle without emphasis on any line or form? How are the positions of the figures modified to secure the harmonious adjustment? Are they made unnatural? What spirit is emphasized by this means? What would be the effect of leaving out the upright part of the chair? Is that vertical form repeated? Are the hands expressive? natural?

Explain the popularity of this picture.

No. 193 — Madonna of Francis I.

Louvre, Paris.

Also called the large Holy Family of the Louvre. Painted on wood in 1518; transferred to canvas. Presented to Francis I by Pope Leo X in 1518. The color is hard and unpleasing, and it is suspected that much of the work was done by Giulio Romano. It is interesting to note that, although this is a late picture, the drawing for the angel has been found among Raphael's early sketches.

Are there two motives or is interest centered in one? Would the group be complete without Joseph? Is he too large a figure for that position in the background? Is he a portrait? Interpret his expression. What marks this as one of Raphael's latest works? Why is it reposeful despite the excited activity of some of the figures?

Is Madonna's figure girlish or matronly? Is there any change in this respect between his early and late representations of Mary? Does anything similar to the angel with the flowers appear elsewhere in his paintings? How strong is the spiritual element here?

How is this picture allied in feeling to Madonna Garvagh? What phase in Raphael's development do they represent?

No. 196 — Madonna di San Sisto.

No. 197 — Madonna and Child. (Detail of 196.)

Gallery, Dresden.

Canvas, $9\frac{1}{2} \times 7$ feet. Painted for the Convent of San Sisto, Piacenza. Long considered Raphael's latest Madonna, but recent critics believe that it was painted about 1515. As Raphael's Madonnas were, almost without exception, on wood, it has been suggested that this was painted on canvas that it might be borne in processions. The attendant saints, with their appropriate emblems, are St. Sixtus and St. Barbara. The picture is believed to have been painted entirely by Raphael. It was bought, 1753, by Augustus III, Elector of Saxony, and hung in the Dresden Gallery. A copy replaces it in Piacenza.

Does the movement of Madonna's draperies suggest walking merely? On what does she stand? What is her background? Where is her attention directed? that of the Child? Interpret her expression. Is it joy, anticipation? Has it something of apprehension? To what physical feature is this expression due? Study eyes, mouth, contour of face.

Is there a resemblance between mother and Child? Is he spiritually her son? How is he changed from the gleeful infant of earlier paintings? Is there loss or gain in the spiritual content of the picture through reducing the animal beauty of the Child? Is his attitude infantile? Is it significant?

Are the saints equally absorbed in devotion? equally sincere? Why does St. Sixtus point out of the picture?

Why does St. Barbara turn her face toward us? Is it a face full of beauty, of earnestness?

Why the rough hair of the Child and St. Sixtus and the careless dressing of Mary's? Why the contrast of St. Barbara with the others?

Are the cherubs an essential part of the design? Do they reinforce the impression made by Madonna and the Child? Do they dissipate it? In what does their attractiveness consist?

What refinements of design do you notice? Is its general form as evident as in earlier works? Are all parts skilfully united and blended? Is there an economy of line — is every one directly contributory to a well-considered effect? Is this observable in the other Madonna pictures?

Cf. 194. Is there a resemblance between that portrait and Raphael's later Madonnas?

Justify the reputation that this picture holds.

GENERAL QUESTIONS.

Are Raphael's Madonnas distinguished by elegance as well as beauty? Do they suggest superior birth and breeding or are they of lowly origin? Are they characterized by sobriety, earnestness? Are they ever trifling or indifferent? Are they highly intellectual? Have they passed through profound spiritual experience? Is that necessary for the ideal mother of the infant Christ?

What evidences of Sienese influence in the earlier Madonnas? Is this perpetuated in the later?

Does the same type of female form prevail throughout these pictures? Is Madonna's bearing suggestive of

motherliness? Are the faintly lined eyebrows a mannerism or a feature of the models? Do the changing types of Madonna and Child group these pictures into distinct periods? In which do you suspect the work of assistants? (Let your answer be dictated by your own analysis of the pictures, without recourse to books.)

Was Raphael unusually sympathetic with children? (Compare with the holy infants and *putti* of many other artists.) Was he capable of passionate emotion? Was he swayed by widely divergent moods? Should you characterize him as a deeply religious painter? What other artists have invested this subject with more interest? more beauty? more spirituality? more significance?

Compare Botticelli, Bellini, Leonardo, Titian.

Lesson 11.

THE FRESCOS OF RAPHAEL. 1508-1520.

OUTLINE FOR STUDY.

Art in Rome under Popes Julius II and Leo X; cliques at the papal court; occasion of Raphael's invitation to the Eternal City.

a—RAPHAEL'S FRESCOS IN THE VATICAN.

The Stanze; their location; preceding decorators; general arrangement of Raphael's frescos there; connected cycle of designs.

Camera della Segnatura. 1509-1511.

Intellectual unity of the plan of decoration and its catholicity; large allegorical designs and personification of abstract ideas — their inter-relation; interest of subordinate groups; beauty, dignity, and naturalness of individual figures.

Raphael's fresco in San Severo, Perugia, the prototype of the Disputà; his intimate acquaintance with the history of Philosophy indicated by the School of Athens; his ingenuity in allegorical device. The success of Raphael's endeavor; his mastery of space-composition; adaptation of groups to difficult wall-spaces; interest of Julius II in his work.

Camera d' Eliodoro. 1512-1514.

Glorification of the church in the person of the reigning Pope; scenes from Scripture, history, or

ecclesiastical tradition invested with double meaning; continuation of the work under Leo X; Raphael's increasing skill as colorist; the assistance of pupils noticeable.

Camera dell' Incendio. 1514-1517.

Subjects of the frescos, events from lives of the popes; only the Fire in the Borgo and the cartoons by Raphael's hand; increase of dramatic temper; absence of the dignity and repose characteristic of Raphael's best work.

Sala di Costantino.

The work of Raphael's pupils after his death; his designs modified or changed; the general scheme historical; experiments in oil.

Raphael's Loggia; the decoration in part after Raphael's designs — its distribution; pictorial portion, scenes from Bible narrative; wealth of ornamental detail — its connection with discoveries in archeological excavations; the whole scheme an epitome of the careless gaiety and grace of the times.

b — SIBYLS OF SANTA MARIA DELLA PACE.

These frescos by Raphael's own hand; his interpretation of the sibyl character; influence of Michelangelo; grace of the arrangement; assistance of Timoteo Viti.

C—THE VILLA FARNESINA AND FRESCOS
OF MINOR IMPORTANCE.

Agostino Chigi, the self-made man; his display of wealth and patronage of art; the appeal made to Raphael by Pagan mythology; the Triumph of Galatea; the fable of Psyche, designed by the master, executed by assistants.

Frescos in Sant' Agostino; in La Magliano; mythological paintings on the walls of Cardinal Bibbiena's bath room.

Possibilities of Raphael as a *frescante* had he been permitted to work without interruption; monumental character of his designs; their freedom from effort; difficulty of arriving at a just estimate of his work — complication caused by the employment of assistants; popular demand for the dramatic — its influence upon Raphael's art.

TOPICS FOR FURTHER RESEARCH.

The Vatican Palace.

Librarians of the Vatican.

Erudite society in Rome during the pontificate of Leo X; the Pope's character; the Church; ecclesiastics and polite learning.

The Roman Academy.

The Lutheran Reformation; contrast between Rome as Luther saw it and the Rome of Erasmus and Raphael.

The Story of Psyche; Story of Galatea.

QUESTIONS ON SPECIAL PICTURES.

No. 159 — Interior view of Camera della Segnatura.

Vatican, Rome.

The four rooms called the Stanze of Raphael extend from side to side of a wing of the Vatican. They were used as papal state apartments in the early sixteenth century. Three, the Camera dell' Incendio, della Segnatura, and d' Eliodoro, are of similar dimensions, nearly square, with windows on two sides; the pendentives of their vaulted ceilings droop low in each corner; thus the upper part of each side wall forms a semi-circular arch, like a vast lunette. The dado, about the height of a man, was once in intarsia with finely carved seats; the wood ornamentation is replaced by paintings in grisaille. The mosaic floor still exists. The entire wall surface was covered with rich decoration which, in the day of its freshness, must have been incomparably splendid. The Sala di Costantino was a larger apartment, oblong, with flat ceiling and lighted from one side. In the Reproduction are shown one end of the Camera della Segnatura and part of one long, unbroken side; the paintings are Parnassus and School of Athens, and, in the pendentive, the allegorical device variously called Astronomy, Fortune, or Creation of the Worlds.

No. 160 — Dispute of the Sacrament.

(La Disputa; or Theology.)

No. 161 — Christ. No. 162 — Angels.**No. 163 — Saints and Martyrs.**

(Details of 160.)

Camera della Segnatura, Vatican, Rome.

Raphael's first fresco in the Vatican after the completion of the ceiling medallions in this room. The Italian name, *La Disputa*, is more exactly translated by the word Discussion. The scene is conceived within the newly projected walls of St.

Peter s. Bramante leans over the balustrade at the left; Dante and Savonarola may be seen at the right. Above, ranged on either side of the Saviour, are Old Testament worthies, apostles and saints of later creation, each with appropriate emblems.

Trace the main lines of the composition. How far are they suggested by the existing architectural forms? Are they parallel? Are they opposing lines? In how many ways is the circular form emphasized? Are there vertical circles and horizontal ones?

How is the mind led into the distance? Is there an illusion of space that destroys the feeling of a solid wall? Is this admissible in good decoration? How has Raphael avoided this — *i. e.*, how has he preserved the sense of a flat, vertical section?

Is there undue separation between the upper and lower parts of the picture? Is there a reason for this separation? Are they connected in any way? Is the picture empty? Is it too crowded in any part? Is it animated? Are lights and darks agreeably distributed?

Is the arrangement modern for that period? Are the figures conventional? Is the emblem of each saint made prominent?

What is the symbolical significance of this Christ? Who accompany him on either side? Why should one kneel while the other is seated? Is this a common representation of the Trinity? Is it disturbing?

What is the character of the clouds? Are the *putti* inappropriate? How do they help the design? Are the saints and martyrs well characterized? Are the angels well poised? Cf. 36, B262. Are they as full of meaning and beauty as those in C270?

Is the picture beautiful in its individual parts? Are these so combined as to make an effective whole? Are they lost in the general effect?

Study in connection with this the earlier fresco of San Severo, 150, and Bartolommeo's Last Judgment, 72. What did Raphael gain from his friend? How thoroughly did he assimilate it? What did he add to it? What is the balance between originality and imitation?

No. 164 — Parnassus. (Poetry.)

No. 165 — Apollo. No. 166 — Sappho.

(Details of No. 164.)

Camera della Segnatura, Vatican, Rome.

The composition is arranged over the top and part way down either side of a window. Apollo and the Muses are environed by poets; amongst them are Homer, Dante, Virgil, Petrarch, beside Sappho on the left, Pindar and Horace on the opposite side.

What difficulties did Raphael encounter in designing for this space? Was his design hampered? Was its interest enhanced? Is the grouping unnatural? Is the shape of the space called to mind by the arrangement of figures?

Compare with the Disputà. Is there a similar arrangement of circular groups (*i. e.*, ellipses or circles in perspective)? How is the larger circle broken — what form is taken by the group of Apollo and the Muses? Does that bring the eye back from the distance toward the front of the picture? Why is that an effect to be sought? Do the upright lines disturb the composition? Do they

help it? Is it necessary, in good decoration, to parallel enclosing lines?

Where is this assembly supposed to be? Does that modify its character? Does dignity or grace predominate? Cf. 160, 167.

What musical instrument was dedicated to Apollo by classic tradition? What reason for Raphael's innovation? Why are some of the figures here crowned? Why is Dante placed near Homer? Who was Sappho? Was she connected with Petrarch? Is the arrangement natural or fortuitous?

Is this Raphael's first essay in the treatment of a theme of classical mythology? Is his artistic temper particularly suited to it? Is there a similar blending of myth and history elsewhere in his paintings? Why are we not disturbed by such presentation of incongruous ideas?

Is there peculiar beauty in any of the actors? Compare Raphael's Madonnas. Are all parts of the picture up to the same level? Was Raphael ever less serious in his art?

No. 167 — School of Athens. (Philosophy.)

No. 168 — Mathematicians. (Detail of 167.)

Camera della Segnatura, Vatican, Rome.

This fresco covers the long, unbroken wall opposite the Disputa. The order in which the great frescos of this Camera were painted, after the first, is not certain. During the painting of the Disputa Raphael's style so developed that it stands, in a sense, apart from the others, which are more nearly on the same technical level.

Crowe and Cavalcaselle say, "The School of Athens is simply the finest, the best balanced, and most perfect arrangement of figures that was ever put together by the genius of the Italian

revival." The subject has been generally considered as connected with Greek philosophy and science, and every person in the august assemblage has been named by painstaking interpreters, the two in the center of the composition being called Plato and Aristotle, leaders of two systems of philosophy. On the other hand, one or two able critics prefer a Christian interpretation and believe that the artist intended to represent Paul by one of the central figures.

Where is the scene laid? Is the architecture Greek or Roman? Is this as harmonious an arrangement of lines as the *Disputa*? What gives credence to the conjecture that Bramante furnished the architectural part of the composition? Are the sculptural decorations borrowed from classic art or myth? Are they disturbing elements? Why?

Is the grouping stiff and formal? Cf. 160. Is it unconventional? Cf. 164. Is there an appropriateness in this? Are these figures full of vigor, activity?

Is the composition laid out on intellectual rather than artistic lines? How many centers of attention? Is each subsidiary group complete in itself? Is it easily and gracefully united with the remainder of the composition? Does the composition resolve itself into lines? into masses? Is there balance? Had Raphael's genius and fancy free and untrammelled play in this work? Is our interest in it due to its intellectual content, its treatment of technical problems, or its beauty?

No. 169 — Prudence, Force, and Moderation.

(Jurisprudence.)

Camera della Segnatura, Vatican, Rome.

Over the window on the wall opposite Parnassus. Under this fresco, on either side of the window, are the Emperor Justinian

promulgating the Pandects and Pope Gregory VII promulgating the Decretals.

Why is Prudence double-faced? Why do the faces represent difference of age and sex? Why does she gaze into a mirror and why the blazing torch back of her? Has Raphael successfully handled an inartistic theme?

What symbol is borne by the figure on the right? Has the branch carried by the figure on the left a double significance? Are other symbols attached to her? Were all of these figures painted in the same spirit? Which is largest in movement, more easy, more suave, more characteristic of Raphael's best? Do the *putti* serve any purpose except that of beauty?

Are the principal figures interested in the same thing? How do they illustrate the idea of justice? Are they isolated? How are they bound together? Are the lines of the bridle repeated in the picture? Is the composition overloaded at any point?

No. 170 — Judgment of Solomon.

No. 171 — Theology. (Medallion.)

Camera della Segnatura, Vatican, Rome.

On the ceiling of the Camera, over each of the four large frescos, is a medallion containing an allegorical figure appropriate to the subject of the picture beneath; in the pendentives are four square panels, connecting the medallions; their position can be seen by referring to 159. 170 and 171 are examples of these smaller paintings.

What does the background simulate? Is it obtrusive? Are the figures well relieved against it? Are the groups

adapted to their frames? Is the arrangement fettered, mechanical?

Is the story of Solomon's Judgment told simply and clearly? Is it pathetic — exciting? Is the executioner an example of correct anatomy, of strength? Is he sufficiently brutal to execute Solomon's order? How does the living infant compare with Raphael's usual Christ-child?

Does Theology resemble the Madonna type? Is she more intellectual? more subtle? Does she suggest the superhuman? To what is she pointing?

Is the decorative character pronounced — *i. e.*, would such a figure as Theology be found in a scene purporting to be from real life? Why? Is the group arranged with reference to the circular form of the border? Should it be so? Compare the Judgment of Solomon in this respect. Are squares and circles easily combined in a successful ceiling decoration?

From what sources are the *motifs* that form the ornamental border derived? What effect has this border on the pictures?

(These borders had been painted by Sodoma but a short time before and at Raphael's desire were allowed to remain, the stories and the medallions being replaced.)

No. 176 — The Expulsion of Heliodorus.

No. 177 — The Miracle of Bolsena.

No. 178 — The Deliverance of Peter from Prison. (Detail.)

No. 179 — Attila repulsed from Rome.

Camera d' Eliodoro, Vatican, Rome.

In this work of 1511–1514 Raphael was assisted by his pupils to a large extent; many preliminary sketches from his own hand

exist, and the work was done under his immediate supervision. The room is similar in size and arrangement to the Camera della Segnatura, the Miracle of Bolsena and Deliverance of Peter occupying the difficult spaces over the windows.

Political events of the period and the change of popes are commemorated by legend and those curious anachronisms which were so frequent in Renaissance art.

The Expulsion of Heliodorus, from which the room takes its name, represents the Apocryphal story, given in 2 Maccabees iii, of the robber of the sacred vessels of the temple driven out by angelic forces, as the prototype of the efforts of Julius II to establish and protect the States of the Church. Julius is seen at the left, his chair carried by Giulio Romano and Marco Antonio Raimondi; the papal secretary carries in his hand the roll bearing his name. This group is judged to be by Raphael's own hand, while Giulio Romano is thought to have helped with the group of Heliodorus.

The Miracle of Bolsena, commemorated by the building of the Cathedral of Orvieto, was, according to tradition, wrought in 1263, when a young priest who had doubted the doctrine of transubstantiation was convinced by the appearance of drops of blood in the Host. The contemporary Pope, Urban IV, is here represented by Julius II as upholder of the doctrines of the church. This fresco, with the exception of the group of women at the left, is entirely by Raphael. The color, richer than his wont, is thought to indicate the Venetian influence of Sebastian del Piombo, who had recently come to Rome.

The Deliverance of Peter from Prison consists of three parts, — the prison, with the sleeping Peter awakened by the angel, directly above the window; at the left the sleeping guards; at the right the detail reproduced. The color and effects of light and shade differ greatly from Raphael's customary manner, and Berenson gives the entire execution to pupils, chiefly Giulio Romano. The picture has been much repainted.

Attila repulsed from Rome. The death of Julius II in 1513, preceded by weeks of ill health, delayed work in this room, situated as it was near the private apartments of the Pope. When after the election of Leo X, the work was resumed, we find the

new patron commemorated in the legend of his great namesake, Leo I, who, accompanied by the heavenly apparition of SS. Peter and Paul, met and turned back Attila the Hun with his train before the walls of Rome. The reference is, perhaps, to the expulsion of the French from Italy in 1513. The figure of the Pope is a careful portrait study of Leo X. The background shows the ruined aqueducts and Coliseum of Rome, and suggests Raphael's rising archeological interests. Francesco Penni is credited with having assisted in this work.

No. 176. Expulsion of Heliodorus. Is this a carefully balanced composition? What is the center of interest? Why is the center of the picture so open and empty of commanding figures? Are the two sides of the fresco in accord? in opposition? Is each a complete group in itself? Are they bound together intellectually, physically?

Is this the architecture of the temple at Jerusalem? Does it harmonize with the outlines of the picture? Cf. 167.

No. 177. Miracle of Bolsena. How has Raphael utilized the window frame of the room in his composition? By what means is the interest centered? Are all details and episodes subordinated to the main theme? Are the portrait figures of Pope and cardinals at the right, appropriate and suggestive? Is there more contrast of lights and darks than usual in Raphael's work?

No. 178. The Deliverance of Peter. Is the angel ideal in its beauty, its radiance, its simple and noble drapery? Compare with the angels in 184, 193. Is there the same purity, concentration of purpose, unconsciousness of the outside world? Is there suggestion

of the earthly in the angel's strength and heavy proportions? Is this an anomaly? Is this true of the Madonnas also? equally of all periods?

Is Peter well characterized? Does he recall Masaccio?

No. 179. Attila repulsed from Rome. What element is here emphasized, the force and character of the enemy, the supernatural character of the deliverance, or the contemporary interest in the new Pope? Is a courtier's adulation of his patrons suggested by this and the Heliodorus? by the Miracle of Bolsena? Is this a naturalistic representation of such an event? Is the supernatural a disturbing element? Is the contrast seen here and in the Heliodorus between the quiet portrait group and the animated allegorical group impressive and fortunate? Compare both groups of horsemen with Leonardo's Battle of the Standard, 21. Is the violent movement equally appropriate in all? Is resemblance sufficient to suggest direct influence?

Compare these four frescos with those of the Camera della Segnatura. Note the differences of theme. Which are intrinsically more artistic? Differences of composition. In which are the problems and difficulties of a given space most successfully solved? In which do the mind and eye more easily and enjoyably comprehend the scene without elaborate explanation? Which will make the room more beautiful? Differences of temper and ideal. Contrast the quiet and repose of the earlier frescos with the activity and contemporary interest of the later ones. In which does Raphael seem more completely himself? What does he gain by his larger experience?

To what extent shall we hold him responsible for the work of his pupils? What is the effect of Rome on his own artistic development?

No. 198 — Interior View of Raphael's Loggia.

Vatican, Rome.

(The plural form of the word, Loggie, is sometimes used by writers in this connection.)

The Loggie are open galleries, overlooking the courts around which portions of the Vatican were built. The so-called Raphael's Loggia was designed by himself and surmounted Loggie built by Bramante. It communicates, through an ante-chamber, with the Stanze and also with the Chapel of Nicholas V. This Loggia is divided by arches into thirteen square compartments, each with a vaulted ceiling on which are painted four Bible scenes; in all fifty-two pictures, forty-eight from the Old Testament, four from the New, and collectively called Raphael's Bible. Raphael's work, however, consisted merely in planning and superintending the whole, the paintings being executed by Giulio Romano, Perino del Vaga, and Francesco Penni. The pilasters, soffits, and spandrels were profusely decorated with stucco ornament and arabesques by Giovanni da Udine.

Since 1813 this Loggia, like that of the Farnesina, has been protected by glass from the weather.

No. 199 — Abraham and the Three Angels.

Loggia, Vatican, Rome.

Traditionally ascribed to Francesco Penni.

How does the simplicity of the design compare with Raphael's other work? Is the story successfully illustrated? Are there anachronisms? What is the traditional character of Abraham's dwelling-place? Did the angels appear unto him in the dress of his own time? How has Ghiberti represented this incident? How has

Raphael usually clothed his heavenly beings? How is the movement of the draperies accounted for? Are the forms *spirituelle*?

Is the execution of the work similar to Raphael's in the Stanze or the Farnesina? Is the distribution of lights and darks decorative? Is the mind pleased and stimulated as it contemplates the picture? Is it good for its place (high above the spectator)? Would it serve as model for a modern wall painting of that subject?

No. 180 — The Four Sibyls.

No. 181 — Angels. No. 182 — Sibyls on the Right.

(Details of 180.)

S. Maria della Pace, Rome.

Arranged around the semicircular top of the opening into a side chapel. Above this fresco is a course of prophets, painted by Timoteo Viti, who was Raphael's assistant in the work in this church. By some contemporary writers this is considered the finest of Raphael's frescos; and Michelangelo, called in to settle a question of payment, set a high money value on it. The sibyls, beginning on the left, are the Cumæan, Persian, Phrygian and Tiburtine.

In what spirit are the sibyls receiving the divine message? Are they filled with the seriousness of their function? Are their thoughts turned toward those to whom the message is sent? What is the source of their inspiration? Has Raphael tried to express the sincerity, the inspired character of early religions? Do the angels and cherubs add impressiveness and reality?

Is the adjustment of the figures to the space arbitrary and artificial? Does it make one forget the shape of the

space? Is it more symmetrical than is usual with Raphael? Does this show his love of beauty to be on the wane? Are there any familiar types? Is there a strength and freedom of movement more nearly allied to the masculine than is usual in his work? How could such a development be explained?

No. 183 — Triumph of Galatea.

Villa Farnesina, Rome.

Raphael's frescos in the Villa Farnesina are in apartments that were once open to the air on one side, but now protected by glass. The story of Psyche covered the ceiling panels and spandrels of the Loggia with an allied decoration of little Loves in the lunettes. The Galatea was painted on the wall of an adjoining apartment by Raphael himself in 1514. It has suffered seriously from repainting. Its companion panel, Polyphemus, toward whom Galatea's gaze is directed, is the work of Sebastian del Piombo, executed before the commission was given to Raphael.

Did Raphael enter heartily into the joviality of the scene? Is its sportive character expressed in the faces? Was Raphael capable of representing laughter and mirth? Where is his daintiness apparent?

How does Galatea compare with his other feminine creations in beauty, graciousness, refinement? Is the composition confused by the different directions in which the groups are moving? Does the figure of Galatea steady it by simplicity of mass? Is attention fastened upon her by this means?

What are her emblems? How is her craft propelled? Are any entirely human forms represented? Is the dual

character suggested in the faces? Are Cupids' wounds supposed to be as serious as these arrows must inflict? How much would well-chosen color add to the sentiment and atmosphere of this picture?

No. 191 — Psyche offering a Vase to Venus.

Villa Farnesina, Rome.

No. 192 — Jupiter consoling Cupid. (Drawing for a Fresco.)

Louvre, Paris.

After many delays and impatient urging on the part of Agostino Chigi, the wealthy Sienese banker for whose chapel the Sibyls had already been painted, the series of Psyche frescos were at length completed in December, 1518. The work was done, however, almost wholly by assistants, the hand of Giulio Romano being especially evident.

Such a sketch as 192, scarcely more than indicating the general character of the design, the master probably gave to his assistants. What opportunity was left for the introduction of the assistant's own individuality may be seen by studying this in connection with the finished painting of this series, 191.

Are the youthfulness of Cupid and the venerableness of Jupiter indicated in these heads? Are they accurate drawings of studio models? Does this seem to be the final form of the design (recall the shape of the spandrel)? Is the movement of the figures and draperies fully indicated? Are the general outlines of the group harmonious? Is there unity in the design? What else is needed to finish it?

Lesson 12.

RAPHAEL IN ROME.

Diversified Activities.

OUTLINE FOR STUDY.

The feverish intensity of Raphael's life under Leo X; variety of his occupations; popular demand for his works and insistence of princely patrons.

Raphael as a portrait painter; refined characterization; growth as a colorist; lack of subtlety; the popes — Julius II and Leo X; Donna Velata; the Cardinal of the Prado; portraits in his frescos and altar-pieces.

His designs for architecture and sculpture; appointment as architect of St. Peter's; his absorption in that work.

Tapestries for the Sistine Chapel and their cartoons; their vicissitudes; the part filled by their subjects in the large and consistent scheme of chapel decoration.

His later altar-pieces and easel paintings; increasing elaborateness of composition; emphasis on the dramatic.

The interest and the mastery of Raphael's drawings. Raphael's interest in archeological research; effect of the study of antiques on his style and subjects; his plans for the restoration of ancient Rome; his remarkable executive capacity.

The world's loss in the dissipation of Raphael's energy in these manifold channels; the true greatness of his genius,

No. 172 — Portrait of Pope Julius II.

Pitti, Florence.

Julius II, of the Della Rovere family, was one of the most able and energetic of the popes. Ambitious to extend and upbuild the dominion of the church, his pontificate, from 1503 to 1513, was remarkable for its activity in war and diplomacy and for its liberal patronage of art and learning. Raphael was in his service from 1508. The full beard of the Pope recalls his vow, on the repulse of the papal troops at Bologna in 1511, to remain unshaven till the French should be driven from Italy.

Whether the picture in the Pitti is the original portrait is a question. Replicas or copies exist in the Uffizi and the National Gallery, London. The original was placed in a chapel in S. M. del Popolo.

Is this an idealized face? Does it suggest a warlike disposition? an indomitable will, boundless ambition, insatiable activity, pride of position? Does he look like a man of rugged honesty? Is craftiness expressed? Is the benignant character of the office indicated by the Italian word "Papa" (Pope) suggested?

Are there traces of weariness, diminished strength, of burned out fires? Are the frame and limbs instinct with life, with pulsating vigor, or are they pulseless, nerveless? Is there a subtle sense of relaxation? Are other marks of age wanting that one would naturally expect to find? Are hands of this character possible beyond the prime of life? Is it a remarkable presentation of advanced age?

Is there a hint of disappointment, of humiliation? Would Mantegna or Leonardo have treated the subject in this way?

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No. 173 — Vision of Ezekiel.

Pitti, Florence.

On wood, $18\frac{1}{2} \times 13\frac{1}{2}$ inches. Design by Raphael; believed to have been executed by a pupil — probably Giulio Romano — with finishing touches by the master.

How literally has Raphael interpreted the passage Ezekiel i: 4–14? Is it a painter's subject? What difficulties does it present? Do the figures move by their own volition or are they carried along? Is there a sense of irresistible power?

Is the conception dignified, awe-inspiring? Would it be equally so if the symbols were treated less realistically? Does its small size affect it in this respect? Does the Almighty resemble Jupiter in 192? Is this conception of the Supreme Deity original with Raphael or is it in any sense an imitation of the antique? Do the cherubs add to the interest or the significance of the composition? Can the same be said of the background? Which is most stimulating to the imagination?

Is the group well bound together or is its composition loose? What effect on the solidity of the mass has the heavy shadow? Is the eye attracted toward the central figure?

Is there any peculiarity about the clouds? Have they depth? Are they luminous? What is seen below them?

No. 185 — Portrait of a Cardinal.

Prado, Madrid.

It is not known who is the original of this painting; it long bore the name of Cardinal Bibbiena; it has been called the Cardinal of Pavia; and the suggestion has been made that it was

Cardinal Cibò, one of the large number of cardinals created by Leo X. This and the portrait of Leo X are among the most brilliant pieces of color in Raphael's work.

Does this face contain suggestions of a true monastic life? of vigils and fastings? of profound reflection? Is it spiritual? strong? ambitious? Does the pose of hand and arm also offer a character suggestion? Would this man successfully conduct an army?

Cf. 23, 246, 266, B297, 344. Which face is most laboriously modeled? In which are sensitiveness and delicacy most manifest? Which expresses the most power? Which reveals the richer, deeper character?

Has Raphael been especially attracted by the artistic aspect of his subject? by details and textures?

No. 186 — St. Cecilia.

Gallery, Bologna.

Painted for the chapel of St. Cecilia, San Giovanni in Monte, Bologna, at the instance of Cardinal Pucci. This prelate was unable to properly intone a mass because of a defective musical ear. Through the intercession of the saint the defect was remedied. The musical instruments were painted by Giovanni da Udine. The picture was carried to Paris by the French in 1796; while there it was transferred to canvas and grievously restored. It was returned to Bologna in 1815. The attendant saints are Mary Magdalen, John the Evangelist, Paul, and Augustine.

Into what parts is the picture divided? Are they bound together in any way? What advantage is there in this?

Interpret the attitudes and gestures of the five saints. Have they a common interest? Are their faces full of meaning? of spiritual beauty? Where is the Magdalne.

looking? Does this occur in other of Raphael's pictures? Are the figures well proportioned to each other? Are they agreeably grouped? Do the heads form a line in harmony with any other lines of the picture? Cf. 147, 160. What effect has this on the picture?

Why are the musical instruments on the ground? Do they add to the beauty, to the thought of the picture?

On what does the fame of this painting rest?

Has Raphael chosen a fresh and unhackneyed theme? Is it a theme of artistic possibilities? How largely is this successful choice of theme responsible for our enjoyment of a picture? Is it more essential than perfection of execution? Which is artistically more important?

No. 187 — Lo Spasimo di Sicilia.

Prado, Madrid.

Transferred to canvas from wood. Painted in 1517.

This picture of Christ on the road to Calvary was painted for Santa Maria dello Spasimo of Palermo. It was ordered by influential persons, and although the under painting may have been by assistants, the over painting was entirely by Raphael. Philip IV of Spain acquired the painting in 1662, when it received the name by which it is now known. It was in Paris from 1813 to 1822. It has been cleaned and restored and its original color greatly changed in quality.

Is this conceived in the large spirit of Raphael's frescos? Is it disturbed in action? Would such a scene in reality compose itself on quiet lines? Are there more persons than are necessary to tell the story?

Is the pathos deep, sincere? Are there any evidences of brutality? of complete indifference to Christ's suffering?

Is the central thought made prominent? Is it brought out by lighting, by the interest of all about, by its own strong treatment of emotion?

Interpret the attitude and expression of Christ. Does this indicate a profound sympathy with him on the part of Raphael? Is more expressed than is related in Scripture?

Are Raphael's utmost nobility and beauty present in the picture? Where else have you seen so ideal a Christ type? Is the picture conceived without anachronisms?

Are the mechanics of the picture well handled? How is balance secured? Is light concentrated or scattered? Does the distance quiet the uneasy elements in the foreground? Are any of the faces and figures familiar? Does Raphael succeed best in a complicated scene full of figures and showing powerful emotion?

No. 189 — Christ's Charge to Peter.

No. 190 — The Miraculous Draught of Fishes.

South Kensington Museum, London.

The tapestries of the Sistine Chapel, for which Raphael's cartoons were designed, were woven in Brussels. There the cartoons were cut into strips for the convenience of the weavers, and remained until they were purchased by Charles I of England, in accordance with the advice of Rubens. Three of the original ten cartoons were lost; the remaining seven are now in the South Kensington Museum.

Is there any falling off in power and beauty from Raphael's characteristic work? Compare 189 with B140, 141. Is the resemblance slight? Is it accidental? In what does the later artist excel? Is the comparison an unfortunate one for Masaccio? Compare dates and periods.

Which is the more realistic, 189 or 190? Which best interprets the Bible story? Are there competing interests in either? What technical differences in the two designs? Why are the birds and the sheep introduced? Are they equally satisfactory?

Was Raphael's use of the halo constant? Were there special reasons for its use here? Are principles of physics disregarded in either? Is Raphael's masterly drawing everywhere in evidence? Do the landscape backgrounds enrich the compositions? Do they attract attention from the figures? Are these designs appropriate for a woven material? Do the same principles apply to tapestry as to other wall decorations?

No. 194 — Donna Velata.

Pitti, Florence.

(The Veiled Lady.)

The identity of this portrait is a mystery. Some critics deny it to Raphael, but the greater number of authoritative writers attribute it to him without question. Much interesting conjecture is attached to the original, and it is suggested that she is the fair one to whom his small number of love sonnets were addressed.

Has this the characteristics of a long-studied, carefully elaborated portrait? Does it owe its beauty to the physical aspect or to the character suggestion? Is it an intellectual, a spiritual face? Does it exemplify Raphael's art as Mona Lisa does Leonardo's? Cf. 10. Which is the higher type? Why?

Does this face occur in any of Raphael's Madonna pictures? Does it naturally lend itself to such use? Why?

Is the action of the hand natural? Is it the same hand

that appears in the master's earlier Madonnas? Does the elaborateness of the dress help or hinder the study of the face? How does it affect the picture as a whole?

No. 195 — Portrait of Pope Leo X.

Pitti, Florence.

This pontiff was a son of Lorenzo de' Medici, the Magnificent. Lover of pleasure and accustomed to luxury, he was a distinguished patron of art and a humanist. During his nine years' pontificate, his court was disgraced by unseemly revels. His expenditures were without parallel, and his expedients to fill his depleted treasury from church revenues precipitated the Lutheran Reformation.

This portrait, painted with extreme finish, rich in color, was an heirloom in the Medici family. An admirable copy by Andrea del Sarto is in Naples. The cardinals are De' Rossi and Giulio de' Medici, later Clement VII.

Do the luxurious accessories seem naturally a part of the man? Does his face betoken conscious power and other high qualities that belong to one who fills a position of great trust and responsibility? Compare with the Medici portraits in Botticelli's picture, B175, 176. Can family resemblances be distinguished? Are all marked by an air of distinction? Has either artist attempted flattery? In which is the painter's art most evident? In what does it consist?

Do his hands indicate nervous vigor? Do Raphael's hands in general express that? What is the case with the hands of Cardinal de' Rossi? Cf. also 172.

Are the cardinals treated as necessary to the picture or as background incidents? How has the Pope been brought into prominence? Has there been a disposition to conceal unpleasant facts? Has the study of textures, throughout

the picture, received more attention than usual from Raphael? Is he revealed as a skilful painter of still-life? As a ruthless portrayer of character?

No. 200 — The Transfiguration.

No. 201 — Head of Christ. (Detail of 200.)

Picture Gallery, Vatican, Rome.

On wood. This painting, upon which Raphael was at work at the time of his death, was planned in competition with Sebastian del Piombo's Raising of Lazarus, 314. Both were ordered by Cardinal Giulio de' Medici, the Transfiguration for the city of Narbonne, the other for San Pietro in Montorio, Rome. After Raphael's deeply lamented death, the destination of the pictures was changed, and the Transfiguration remained in San Pietro until 1757. The lower part of the picture was finished by Giulio Romano. Its shadows have darkened with time. The number of drawings for this painting that exist bear evidence to the great artist's conscientious preparation for his pictures throughout his career.

What incidents are represented? What connection have they? Is there the sense of two pictures? Do the groups blend into one scene? one thought?

Are the three varieties of movement clearly contrasted? Does the solidity of the foreground group impart lightness, air, unsubstantiality to the vision?

Are attitudes and expressions full of meaning? Could the same meaning have been conveyed with less movement? Is the same tendency to unquiet movement noticeable in this and in 187? Is there a similar change in other paintings by Raphael during his late Roman period? Is it such a change as might be expected? Is the picture lighted from a single source? Is it treated in the same way in the two parts?

Who are represented in the upper group? Are the figures descending, ascending, or poised in a stationary position? What accessories usually introduced by artists at this period are wanting here? Is the face of Christ one of beauty, exaltation, grandeur?

What noteworthy figures in the lower group? Interpret its meaning. Are the two kneeling figures on the mount necessary to the composition? (They are local saints.) What element of sentiment is added by the distant landscape and sky?

GENERAL QUESTIONS ON RAPHAEL'S PAINTING.

Does Raphael's work seem always fresh and original? Does it ever seem labored? Do the compositions ever seem hurried, excited, ill-considered? Have they repose, variety, atmosphere? Are his frescos always in harmony with their architectural environment? Do they open out the wall too much? Is the eye led out into space and left there or brought back?

Is Raphael ever fettered by his subject? In the application of his genius to illustration is there a serious loss of qualities that rendered Florentine work precious? Was he deficient in humor? In what works is the hand of the pupil evident? Consider them not only on the verdict of the various writers who often disagree, but on the evidence of the pictures themselves. To what extent shall we hold him responsible for the work done by his assistants? Did his own ideals change between 1510 and 1520? Was there gain or loss? Might a longer span of life have carried him still higher in achievement and reputation?

Lesson 13.

RAPHAEL'S PUPILS AND FOLLOWERS.

MARCO ANTONIO RAIMONDI. 1480?—

GIOVANNI DA UDINE. 1487–1564.

GIOVANNI FRANCESCO PENNI. 1488–1528.

GIULIO ROMANO. 1492–1546.

INNOCENZO DA IMOLA. 1494–1550.

PERINO DEL VAGA. 1500–1547.

FRANCESCO PRIMATICCIO. 1504–1570.

OUTLINE FOR STUDY.

The school founded by Raphael; his personal ascendancy; his lack of the teacher's qualifications.

The enormous amount of work accomplished by Raphael and his scholars, and its quality; the especial task assigned to each painter.

Giulio Romano, the most original personality amongst his pupils; blending of the influence of Raphael and Michelangelo in his later work; ready adoption of Pagan themes and sentiment.

His early easel pictures; altar-pieces in Genoa; important work in Mantua; his scholars.

The after history of Raphael's pupils; their part in the development of French painting; Raphael's influence in Flemish art.

The scope and quality of Raphael's influence compared with that of Leonardo.

The popularization of Raphael's art through the engravings of Raimondi.

TOPICS FOR FURTHER RESEARCH.

Roman collectors and collections of antiquities in the early sixteenth century. (Müntz, *Raphael*, ch. XVIII; Perkins, 111, note; Symonds, *Revival of Learning*, 429-439.)

Tapestries; influence on tapestry design of Raphael and his school.

Engraving previous to the seventeenth century; Marco Antonio Raimondi, the foremost Italian engraver.

BIOGRAPHICAL SKETCH.

Giulio Pippi de' Gianuzzi, the foremost of Raphael's followers, was born in Rome in 1492. He early became a pupil of Raphael, and his part in the frescos of the Stanze and in many of Raphael's later easel pictures is important. His drawing was vigorous, though coarse, his color inclining toward the harsher tones. He, with Penni, was left as the executor of Raphael's will and the heir to his drawings and artistic properties. Four years after Raphael's death he entered the service of Federigo Gonzaga, acting as architect and court painter in Mantua until his death there in 1546.

No. 202 — Dance of Apollo and the Muses.

Pitti, Florence.

Small panel; figures in color on gilded background.

Are lightness, grace, motion, well expressed? Cf. B313. What advance in beauty, in elegance, in reality? Which is treated with the most freedom? In which is there the most attention to anatomical study? Is the movement slow and stately, or is it unrestrained and boisterous?

Is the spirit of the Greek myth preserved? Do the figures suggest classic models? Is the costume purely Greek? Why do some of the Muses wear buskins?

No. 203 — Madonna della Catina.

Gallery, Dresden.

The translation of Catina is basin.

Is the arrangement of the group natural and pleasing? Is Elizabeth needed, from an artistic point of view, to complete the composition? Do four figures offer special difficulties to the designer? Are the women in sympathy with the sportiveness of the children? Are faces and forms handled with delicacy? Are there defects in drawing or modeling? Are these types seen elsewhere?

Is the scene deeply spiritual? What reminds us that it is a Holy Family? Compare with Raphael in this respect, and with fifteenth-century painters.

No. 204 — Detail of Vault, Sala dei Giganti.

Palazzo del T, Mantua.

(Hall of the Giants.)

The ceiling of this apartment was curved in every part to avoid angles. The subject of the decoration is a Greek myth, the Fall of the Giants, who are overthrown by rocks and falling buildings aiding the assault of the Olympian hosts. The figures of the giants are fourteen feet in height.

What emotions are here expressed? Why are the mouths open? Does the subject admit of more violence? Could these emotions have been expressed with less? Is there intentional restraint on the part of the artist? What motive would account for restraint? Is this treatment artistic?

Is any subject including figures of colossal size suitable for the decoration of a small room? Why? Is this subject suitable for a ceiling? Why? Is this an assemblage of aerial or material forms? Do the clouds suggest ether or some weightier substance?

No. 205 — Polyphemus.

Sala di Psiche, Palazzo del T, Mantua.

One room of the pleasure palace of the Duke of Mantua was decorated by Giulio with extracts from the story of Psyche and other classic myths upon which he had worked as Raphael's assistant in the Villa Farnesina. Note the character of his original work unrestrained by Raphael's taste.

What is the story alluded to in this decoration? What is the meaning of the two figures introduced at the right? Where are they seated? Are these figures felicitous in any artistic sense?

What physical characteristics are represented in Polyphemus? Are they obtrusive? Has the artist successfully adapted the myth to pictorial treatment? Is the body powerfully and correctly modeled? Is the foreshortening so managed that the illusion of a real figure in that position is perfect? Is the form heavy, coarse? Would Raphael have represented it without grace or delicacy? Is the myth susceptible of either interpretation?

BIOGRAPHICAL SKETCH.

Innocenzo Franucci was born at Imola, 1494. He studied under Francia, then with Albertinelli in Florence. He later came under the influence of Raphael, repeating in his own compositions entire figures from the master's drawings, not always with the best judgment. He died in 1550.

No. 206 — Madonna and Saints.

Colonna, Rome.

Are these new types of children? Have their attitudes a religious significance? Are they infantile? Does the

picture lack strength? Is there a feeling of reality in the forms, in sentiment? Is there correct drawing? Is the hair studied from nature? Explain Joseph's attitude. Is Raphael's influence traceable in the interweaving of the group? Is it in other respects?

BIOGRAPHICAL SKETCH.

Pierino Buonaccorsi, known as Perino del Vaga, was born in Florence in 1500. He took an important part in the decorations of the Loggia. He had much facility of execution, but little depth of feeling for beauty. He and Giovanni da Udine painted some "Hours" for the Sala Borgia, probably from designs by Raphael; all have, however, disappeared. In 1528 he went to Genoa, where he decorated the Doria Palace. The later work from his studio in Rome is feeble and mechanical. He died in 1547.

No. 207 — Archers.

Borghese, Rome.

Fresco removed from the so-called Villa Raphael. A sketch attributed to Raphael is in the Brera; but the original suggestion probably came from Michelangelo's drawing after Lucian, who likens the words of philosophers to arrows launched by various archers at the mark — the heart of man. (Symonds, *Life of Michelangelo*, I, 296-298.)

Is the object that serves as a target a portrait or the personification of an abstract idea? Is Lucian's thought adapted to illustration? Has this artist handled it successfully? Or has it merely furnished a pretext for an anatomical study and dexterity in drawing? As an exercise in drawing does it command admiration? As an exercise in composition is it ingenious, satisfactory?

Have the prostrate figures an allegorical meaning as well as an artistic purpose? Are the weapons arranged with a fine decorative sense? Is this latter motive strained?

No. 208 — Justice.

Sala di Costantino, Vatican, Rome.

An allegorical figure, painted in oil, at one side of the Battle of Constantine.

In what is Justice absorbed? Is this a more than usually successful rendering of an allegorical theme? Is there strength, charm, freedom from consciousness? What other qualities that contribute to the success?

Why is the ostrich introduced? Is it a study from nature?

If this work and 207 are original designs of Perino, what rank does he deserve? If he has elaborated these from the idea of another, what high artistic qualities do they prove him to have possessed?

BIOGRAPHICAL SKETCH.

Francesco Primaticcio, born in Bologna in 1504, was a pupil of Innocenzo da Imola, then of Giulio Romano. The beauty of his stucco ornamentation in the Palazzo del T, in Mantua, led Francis I to invite him to France, where he became director of all art work for the court, especially the decoration of the Palace at Fontainebleau. He died in France in 1570.

No. 209 — The Concert.

Louvre, Paris.

What individual methods of treatment are noticeable in the drawing of heads and hands? Do these peculiarities

point toward the perfection of art? What is the intellectual content of the picture? What is the artist interested in? What allies this with the work of Raphael's school?

Analyze the attractiveness of the picture. Is it calculated to exert a strong influence on a class of pupils? Is there any reason to deprecate such influence?

BIOGRAPHICAL SKETCHES.

MARCO ANTONIO RAIMONDI.

The dates of both birth and death are uncertain. He was born in Bologna, worked in niello under Francia, and early developed the skill in engraving for which he is famous, copying the works of his master, of Mantegna, and of Dürer. Going to Rome in 1510, he was accorded the especial favor of being allowed to copy Raphael's drawings. We are indebted to him also for one of the few suggestions still existing of Michelangelo's cartoon of the Battle of Pisa. He was the best copper-plate engraver of his time.

GIOVANNI DA UDINE.

Giovanni de' Ricamatori was born at Udine, 1487, and studied in Venice under Bellini or Giorgione. After 1506 he went to Rome and was associated with Raphael, painting the arabesques of the Loggia and the animals and still-life in his pictures. His later years were spent in public work in Udine. He died in Rome in 1564.

GIOVANNI FRANCESCO PENNI.

Il Fattore, as Penni was called, was born 1488. He was one of Raphael's most trusted pupils, working in the Loggia and on the designs for the tapestries. He also copied several of Raphael's paintings. He died in 1528.

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Raphael.

By H. H. POWERS, PH. D.

It would be hard to secure an unprejudiced jury if the fame of Raphael were on trial. Few of us can remember the time when we did not know his name and associate it with the highest achievements in art. Just why this fame or what these achievements were, we, perhaps, knew little enough, but the master's greatness was none the less real to us. When at last our attention was called to his works we did not venture to judge them; we made them judge us. If perchance we enjoyed them less than their fame seemed to warrant, we never doubted their enjoyableness; we only felt our own insufficiency. To learn to enjoy Raphael and to see the apotheosis of the Madonna in the Sistine have long been a conventional requirement and a shibboleth of social standing.

This worshipful attitude has its significance and, in large degree, its justification, but it is not an aid to art appreciation. It is well to admire the Sistine when we see it; it is not well to admire it before we see it. Conclusions should follow vision, not precede it. When they precede it, the vision is slow in coming and worth little when it comes. While no name in art is so widely known or so conventionally lauded as that of Raphael, many a humble artist enjoys a sincerer homage and, more ingeniously approached, imparts a purer inspiration. It is no favor to an artist to have his work accepted without discrimination. Affectation is the enemy of appreciation,

blinding the conventional and revolting the independent, who too often impute to the artist the insincerity and sham thus associated with his name.

Whence this exaltation of Raphael? It is not enough to say that it is his merit. Others have had merit and been overlooked. Can we trace its origin and, in fairness to Raphael, escape from its baneful sway?

First of all, it is to be noted that it is traditional and of very early origin. Raphael has not been rescued from undeserved oblivion by the tardy justice of posterity, as have Rembrandt and Velasquez. He reaped to the full the benefits of popular favor during his lifetime. If we examine the records of the period, we encounter the ecstasies and fulsome praises with which we are familiar, expressed in a still more extravagant manner. The men who vented upon the great Michelangelo all their spleen and hatred, scarcely according him the barest justice, vied with one another in honoring Raphael, and this, too, though Michelangelo's superiority was uniformly recognized. The meaning of this favoritism is clear. Raphael had personal charm. Amid the rancors and intrigues of a troubled age he bore a charmed life. The hates and envies of his time he neither shared nor evoked. He was no paragon of altruism or virtue — that is seldom a guarantee of popularity — but he was the incarnation of serenity and tact. In him nothing seems excessive, unbalanced, disfiguring. Balance and poise which no turmoil disturbs, a nature equally free from predatory selfishness and belligerent virtue, he lived like the lilies of the field exhaling perfume. In all ages such natures have been beloved but never more than in the person

of Raphael. And this love of the man, prejudging all that he did, laid the foundation of the Raphael cult whose force is not yet spent. In our estimate of the man the testimony of this age-long worship is not to be neglected; in our estimate of his art it is to be carefully guarded against.

As we trace the development of Raphael's art we are struck with his remarkable power of assimilation. All the elements of his art seem to have been learned, and in turn all the elements of contemporary art he seems to have been capable of learning. Thus in his early manner the resemblance to Perugino is so strong that the novice easily confounds the two. Not only the excellences but even the mannerisms of the Umbrian master are repeated by the pupil with almost plagiaristic exactness. Compare the little purse-mouthed maiden who faces us in the *Sposalizio* with Perugino's *Madonna in B298*. There is a servile copying here which finds no parallel in the early work of Michelangelo or of almost any other great master. Again the exquisite landscape background of the *Madonna del Prato* recalls the glimpses seen through the windows in Leonardo's *Last Supper* and reminds us that just then Raphael was under the great painter's influence in Florence. Still more palpable is the imitation of Fra Bartolommeo's manner in the *Madonna of the Baldachin*, while the *Vision of Ezekiel*, recalling faintly the grandiose effects of Michelangelo, reminds us that the limit of assimilation has been reached. More striking still, though less personal, is the influence of the Venetian school in his later work and his labored acquisition of the dramatic style so much in favor in his

day and so little consonant with his nature. The degree of assimilation varies greatly according to the nature of the task undertaken and the seriousness of the effort, but the process is uninterrupted. The inclination to learn from others, to add their skill and their secrets to his own, this eclectic tendency seems to have been fundamental in his nature. It is neither an excellence nor a defect. The assimilative mind may be very great, as in Tennyson or Raphael, while its counterpart, the creative mind, may be eccentric and feeble, as in Signorelli or Piero di Cosimo. Raphael was great, but his power consisted rather in the power to assimilate than in the power to create.

And yet there is always a personal contribution in his most pronounced assimilations. In the *Sposalizio* above referred to, the maiden facing us is a Perugino creation of the lesser type, neither better nor worse, but the beautiful maid in the foreground, whose golden hair streams over her shoulder, is something more. It is hard to define the difference, but it is unmistakable. Perugino is refined, sensitive, sincere, but here is a sunnier beauty, a freer poise, an ease and a grace that Perugino never knew. It is a Perugino type, if you will, but a Perugino perfected and transfigured. Again in the *Madonnas* supposed to reflect Leonardo's influence there is no servile copying. We miss the enigmatical and baffling smile, the subtle gaze, something too of the exquisite drawing and modeling of the great Florentine, but there are compensations. The placid calm of the *Madonna of the Meadow* or of the *Goldfinch* is as beautiful as the subtle vivacity of Leonardo and better suited to our more serious moods.

The painter has remained true to himself while assimilating the lesson of the great teacher. Even in the Vision of Ezekiel, that spiritual symbol of the cyclone, Raphael has tempered the awful grandeur of Michelangelo by his spirit of inner calm, has even added two smiling cherubs whose quiet happiness contrasts strangely with the theme as with the wondering beings which Michelangelo makes ministering spirits to the Most High.

It behooves us to take more careful note of this personal element in Raphael's art. The Madonna of the Goldfinch will, perhaps, best serve our purpose, and this too best in the simple detail of the Madonna's face. What does it tell us?

First of all, it tells us that Raphael is not a Christian painter. The Madonna, to be sure, is a Christian theme, but one which easily passes into the merely human. Starting with the mother of Jesus, the Christian artist began to idealize in the line of the Christian sentiments and the Christian struggle. The travail of the race in the interest of soul enlargement, the longing and the pain of it, these lent themselves admirably to expression in the face of woman and made the Madonna the supreme theme in Christian art.

Of all this Raphael's Madonnas know nothing. There is no travail, no pain, no anguish patiently borne for a great end. Try and associate with this exquisite face such sentiments as conviction of sin, or sorrow for a world or sympathy for the afflicted. Think of her as bowed in agony at the cross or prostrate in grief before the body of her son. Such thoughts are impossible, are sacrilege even. The creature before us is one who can

not, nay, one who should not and must not, be marred by these experiences. She is perfect with another kind of perfection. Placid as an unruffled lake, all is balanced, rounded, and complete. Her range of thought and purpose may not be the greatest but they are perfect in themselves. Throughout her being is harmony, harmony which it were sin to disturb even in the interest of enlargement and regeneration.

Raphael is not spiritual as we commonly use the term. The capacity for the deeper sympathies and profounder emotions is not in his creations. They long for nothing because they need nothing, because all change would be disfigurement. In lieu of spirituality, which in its intenser forms is incompatible with the temper of Raphael, his work is characterized unfailingly by a quality often confounded with spirituality. That quality is refinement. They suggest the possibilities, not of spiritual discipline, but of sensuous development in the direction of delicacy and good taste. Call this pagan if you will, but if so you pay to paganism an undeserved compliment. Call it rather human as embodying a never-dying ideal. Shall we know no end of travail? Does the flesh exist but to be mortified? Does war never end in peace? Does not every race look forward to a time when appetites may be satisfied because they are healthy and pleasure shall cease to be sin? Do we not dream of a time when the flesh shall be reconciled with the spirit? Perhaps all this may never be, but it is none the less the most imperishable of our ideals. It seems derogatory to Raphael to say that he knows not the deeper spiritual emotions, the struggle of the soul against the world, the flesh, and

the devil. It seems as if he had fallen short of the world's supreme experiences, had missed its deepest meaning. Has he fallen short, or has he transcended? Is the ineffable harmony of this exquisite being a reminiscence of humanity's childhood or a foretaste of its ultimate triumph?

It will be apparent from the foregoing how little suited was Raphael to the portrayal of stirring dramatic themes or the coordination of complex elements in grandiose effects. The true meaning and charm of his art are not even to be found in so simple a group as those already referred to, but is rather to be sought in the perfect harmonies of a single figure or face. But the age would not have it so. The day of simple and modest art was past. Signorelli and Ghirlandajo had set the example of large and ambitious compositions and Michelangelo, that Titan among artists, was claiming the domain of art for the terrible and the sublime. Unlike Michelangelo, Raphael never stemmed the tide. The new demand was a new opportunity to assimilate and learn. Hence we have the vast compositions of the Stanze in lieu of the serenely simple creations of his earlier years. There was gain and loss in the change. Much of the ineffable Raphael remains in the supernal beauty of the faces in the *Disputà* and the *Parnassus*. A new power, too, is manifest in the free and graceful grouping of the numerous figures in the *School of Athens*. Compare this with the great compositions of Signorelli where figures stand in monotonous serried ranks. See how the larger group breaks up into smaller groups, each centered and complete in itself and yet retaining organic connection with

the rest. See how easily the eye travels from group to group unconscious of break or barrier, how easy every movement, how natural every attitude. But these very excellences obscure the simpler glory of the early work. The faces are still worthy of Raphael, are still finer than all else, but they are not seen without effort, usually not without study of separated details in reproduction.

But it is when we come to the dramatic themes that we realize the unwholesomeness of the influences to which Raphael yielded. The Fire in the Borgo, a stirring incident in itself, is treated with bathos unutterable. A nude youth clammers gratuitously over a meaningless wall to show his sinewy form, carefully turning his face meanwhile for our benefit. A fair-woman sits inanely in the storm center, not paralyzed with fear but the embodiment of silly theatrical sham. Not a figure is dazed, terrified, even aroused or curious. All is unreal, vulgar, and insincere. That a picture with these characteristics should have been acclaimed means merely that these were the characteristics of the age.

But the end was not yet. Now begins that melancholy period of worldly glory and scattered activities which debauched his art if not his character. Honors and ill-chosen commissions poured in upon this darling of Pope and people. He was architect of St. Peter's; he was archeologist of Rome; ecclesiastical preferment offered new temptations and women blandished their charms. Raphael was offered the hand of a cardinal's niece, even the hat of a cardinal is said to have been within his reach. He was rich, and the cares of this world and the deceitfulness of riches choked the Word and it

became unfruitful. His industry, always exemplary, was maintained, but it was scattered and wasted. Pictures were drawn for others to color, were even merely suggested by slight sketches which the coarse hand of Giulio Romano was left to elaborate. Thus mingling with turbid streams, the pure inspiration of earlier years was wasted to swell the volume of forth-right craftsman impulse in whose baser current the art of Italy was so soon to be engulfed. When at last the fateful fever laid him low Rome mourned as she has seldom mourned for Cæsar or Pope. It seemed as if "the spring had been stricken out of the year." That which men aspired to was within his grasp but as yet ungrasped; he had been stricken upon the very threshold of life's opportunity. But we may dry our tears; or, at least, our mourning, if not less sincere, shall not be for ungrasped honors or for the things that lay before. We will rather mourn that the day that began in sunshine should have so quickly clouded in, and that he who died so young should have outlived his inspiration.

SECTION IV.

Michelangelo.

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Special Bibliography.

Number Four.

The bibliography of Michelangelo, like that of Raphael, is so extensive as to necessitate the selection of only a small part for our purpose. The more complete biographies make a considerable demand upon the reader's time. Each has individual claims upon the student's attention; but if one or two must be selected we suggest that the choice fall upon Symonds', published 1893, or Holroyd's, 1903. Symonds' work, in two volumes, based on documents and autographic manuscripts held in the Buonarroti family, is of especial value, while his critical estimate of the work of artists inspires confidence and enthusiasm.

The two contemporary biographies are by Condivi, who was Michelangelo's assistant during his last years and wrote under the master's supervision; and by Vasari, who was a personal friend and warm admirer.

Condivi's brief account forms the first part of Holroyd's book and is followed by the author's own comments on Michelangelo's works. Vasari's compilation, in the Blashfield edition of his *Lives*, is incalculably enhanced in value by the notes of the accomplished editors.

Gazette des Beaux Arts. Seven Essays. Published in book form under the title *L'Œuvre et la Vie de Michel Ange*. Paris, 1876.

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——— **Raphael and Michelangelo.** (See Raphael bibliography.)

The *Life of Michael Angelo* is not only a biography of the artist, but is a most interesting and valuable history of the times in which he lived, the cities in which he worked, and the men with whom he was associated.

Holroyd, CHARLES. *Michael Angelo Buonarroti.* Library of Art. III. N. Y., Scribner, 1903. \$2.00.

See Introductory Notice.

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A book of fascinating interest. Itself a sympathetic review of the period named, it has found a no less sympathetic and learned translator. The subject is considered with especial reference to the Pope's patronage of art and his relations with Michelangelo.

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The writer directs a brilliant searchlight upon the hidden meanings of Greek myth and sources of artistic inspiration.

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McClure's Magazine. v. 18. 1901, December.

Scribner's Magazine. v. 13. 1893, February.

Lesson 14.

MICHELANGELO BUONARROTI. 1475-1564.

Early Life and Works.

OUTLINE FOR STUDY.

Michelangelo's family; his apprenticeship to Ghirlandajo.

Studies in the Medici Garden; the traditions handed down by his master, Bertoldo; Lorenzo de' Medici's attitude toward art students.

Early manifestations of Michelangelo's genius; *motifs* taken from antique sculpture and carved gems.

His first visit to Bologna — contribution to the Shrine of St. Dominic.

Works executed in Rome and Florence between 1497 and 1505 — statues, reliefs, and paintings; their related style; Michelangelo's manner of working in marble; his perfect craftsmanship.

Cartoon of the Battle of Pisa, an object lesson to the artists of that day; merit of Michelangelo's drawings.

TOPICS FOR FURTHER RESEARCH.

The Art School of the Medici Gardens.

The Laurentian Era.

Florentine politics in the early sixteenth century.
(Hyett.)

The Bacchus myth and its interpretation. (Pater, *Greek Studies*.)

BIOGRAPHICAL SKETCH.

Michelangelo Buonarroti was born March 6, 1475, in the town of Caprera, near Arezzo, where his father, Lodovico, was Podesta in that year, returning shortly to their villa home at Settignano, about three miles from Florence. The Buonarroti were an ancient Florentine family of burgher nobles, and Lodovico considered his son's early inclination to learn to draw as beneath the family position. The boy's persistence finally induced his father, however, to apprentice him to Ghirlandajo, the most famous teacher of the period. The contract was signed in 1488, the boy of thirteen to receive for the three years he was bound to remain with his teacher twenty-four gold florins, instead of paying for his training. During the second year of his apprenticeship he was sent by his master to the Medici Gardens to study sculpture under Bertoldo, where the genius of his boyish work so interested Lorenzo the Magnificent that he took him into his own house, where he was treated as a son of the family, a kindness which he never forgot, the obligation which he felt it had imposed upon him affecting his action through all the later years of his life. In 1496 he was invited to Rome as a result of the reputation he had gained through his *Cupid*, which a wealthy cardinal had bought, believing it to be an antique. The *Pietà* of St. Peter's is the best example to his work of this early period in Rome. Returning to Florence in 1501, he was given the great block of marble from which the *David* was chiseled; a commission in 1503 for *Twelve Apostles* for the cathedral resulted only in the unfinished *St. Matthew* now in the *Accademia*, soon to be followed by work on the great cartoon of the *Battle of Pisa* in the Council Chamber of the *Palazzo Vecchio*, begun in 1504, but again not completed. In 1505 he was called to Rome by Pope Julius II to make his tomb, a work into which he threw himself with all the enthusiasm of a great man working upon a great task exactly suited to his genius and for a patron of kindred spirit. It was to prove a lifelong disappointment, — for three years only was he permitted to work out his grandiose theme. New contracts with changes of plan, of cost,

even of scale, were signed in 1512, in 1513, 1516, and 1532, while it was not until 1545 that it was completed even in its present paltry state. It was in 1508 that the first interruption came, in Pope Julius' command that he paint the ceiling of the Sistine Chapel, a work undertaken with the greatest reluctance, but uncovered amid the enthusiastic applause of friends and enemies alike, in 1512. The death of the Pope in 1513 robbed him of his most appreciative patron. Under Leo X he received only nominal commissions, that for the façade of San Lorenzo, the family church of the Medici in Florence, for which he furnished designs that were accepted, being never really begun, although Michelangelo spent long and weary months in the Carrara quarries getting out the marble. Under the second Medicean Pope, Clement VII, 1523-1534, work on the new sacristy was begun and the plans for the tombs of the Medici princes made, the work progressing so rapidly that letters of 1526 show that much of the work now in place was well under way and some of it completed at that time. During the exile of the Medici from Florence, following the sack of Rome in 1527, Michelangelo was employed by the Republic of Florence to assist in the defense of the city, which he did by fortifying the heights of San Miniato.

In 1534 he went to Rome, never again to make his home in Florence for any length of time. The Last Judgment, completed for the Christmas celebrations of 1541; the decorations of the Pauline Chapel, occupying seven years, 1542-1549; and the reconstruction and beautifying of the Capitoline Hill, begun in 1538, are among the works planned and carried out during the pontificate of Paul III. It was during these years also, from 1538 until her death in 1547, that the beautiful friendship with Vittoria Colonna brightened the life of the all too lonely man of genius. In 1547 he was appointed architect-in-chief at St. Peter's, a post which he retained until his death, refusing the salary offered him, saying that he labored for the love of God. Thus he worked until the very end of his long life. Seven popes commanded his services; by the Medici family, now reinstated in Florence with ducal honors, he was ever regarded as

an honored retainer, while many a royal court endeavored to secure his services. He died on the 18th of February, 1564. The Pope desired to erect a monument to him over a burial place in St. Peter's, but the Florentines claimed him as their own, and his body was carried secretly from Rome, to be received in his native city with spontaneous tributes of respect and admiration by all classes of society, as well as by the most impressive ceremonies which the Academy of Artists, with the cooperation of the duke himself, could plan. He was buried in Santa Croce, according to his own desire, the place of burial of his ancestors, celebrated by Varchi in his funeral oration as sculptor, painter, architect, and poet.

QUESTIONS ON SPECIAL PICTURES.

No. 438 — Mask of a Faun. (Questioned.)

Bargello, Florence.

Vasari relates that Michelangelo's first work on entering Bertoldo's school in the Medici Gardens was a Mask of a Faun, suggested by an antique model. Lorenzo noted this with especial praise, adding, however, that the old seldom had so perfect a set of teeth. Whereupon the lad, then but fourteen, struck out one tooth, to the great amusement and satisfaction of his princely critic. This copy does not in all respects correspond to Vasari's description. It has been suggested that it was made by some one who had studied the Mask under the arm of Night, on the tomb of Giuliano de' Medici, a comparatively late work by Michelangelo. On the other hand, the marks of the drill indicate the influence of late Roman sculpture which inspired other youthful works by the master.

In how far has the Greek idea of the satyr been carried out? Is its grotesqueness intelligible as symbolism? To what aspect of nature does it correspond? How is this consistent or inconsistent with the spirit of Greek art? Is it more or less repellent? In what respects does it seem like a boy's copy of a classic work?

No. 439 — Combat of Centaurs with Lapiths.

Casa Buonarroti, Florence.

Unfinished work in high relief of 1490-1492, called also *The Rape of Dejanira*. The subject is said to have been suggested by Poliziano, one of Michelangelo's comrades in the house of Lorenzo. How far it was intended as an illustration of the Greek myth (a favorite subject with Greek sculptors) is uncertain, or what part of the incident is represented. The reflex of Bertoldo's fondness for copying antique sarcophagi is perhaps to be found in this work, which the artist kept always in his own possession.

Is there restraint? Is the violence of movement in accordance with Greek tradition? Cf. A87, 89, 160-164. Can the complication of form and the unintelligibility of the composition be justified on artistic principles? Are there similar effects in early Tuscan sculpture? or Gothic? Cf. B380, 383, 390. Is the same tendency observable in other works by Michelangelo?

Compare the battle scene by Bertoldo, B452. Note the arrangement of heads, the different planes of relief, the grouping. Is his influence discernible in Michelangelo's relief? What new principle is introduced? How is attention drawn to the center of the scene? Is the character of these heads apparent in his later work?

No. 440 — Madonna.

Casa Buonarroti, Florence.

("Madonna of the Stairs.")

Very low relief, delicately finished. Its authenticity has been disputed, but its history entitles it to serious consideration. Presented to Cosimo I, Duke of Tuscany, by Michelangelo's nephew,

it was later returned to the Buonarroti family; it is preserved in the house once belonging to Michelangelo, which was bequeathed, with its contents, to the city in 1858.

What is distinctive in the proportions of the Child, of hands and feet, in texture of flesh? Is the position of the Child unnatural, unusual? Is the drapery studied from nature? What is its especial beauty?

What resemblance to Donatello's work?

Cf. 444, 446, 462. Analyze Michelangelo's conception of Madonna's character. How far is it individual to himself? Is it spiritual?

Why are the stairs and background figures introduced? Cf. 101, B247. Are they a fortunate addition? In what does the beauty of this work consist?

No. 441 — Angel with Candlestick.

Shrine of St. Dominic, S. Domenico, Bologna.

Statuette about 2 feet in height; for its position at the base of the sarcophagus, see reproduction of the Shrine of St. Dominic, B384. The figure of St. Petronius, standing with the model of a church in his hands, above the broad sculptured band, was probably also designed by Michelangelo, if not executed by him. The work was done in 1494 during the artist's first visit to Bologna.

The extremities are beautiful and true to nature. In this connection it may be noted that where the hands and feet of Michelangelo's works are finished, they are truthful transcripts of very beautiful models, both in form and texture. Also, that his early art is naturalistic and, while strong, is distinguished by the presence of gentle emotions, unlike the *terribilità* of his later work.

Is this work more virile than the corresponding angel, B497? Does it show greater artistic resource? Is antique

influence or study of contemporary types suggested by shape of head, style of hair, facial proportions, strenuous attitude and expression? Cf. 439. Are the wings of both of these figures studied from natural models? Would they bear the bodies in flight? What considerations reconcile us to artistic license?

How has Michelangelo endeavored to bring his work into conformity with that previously done on the Shrine? What resemblance between this angel and St. Petronius? How do they compare in ecclesiastical and in decorative character with B497 and other figures on this monument?

B497 has been attributed to Michelangelo by early critics. What reasons are there for or against such ascription?

No. 442 — Drunken Bacchus.

Bargello, Florence.

No. 443 — Kneeling Cupid.

South Kensington Museum, London.

Life-size statues, belonging probably to the period of Michelangelo's first visit to Rome, 1496-1501. The Bacchus, an exquisitely finished figure, was purchased by Jacopo San Gallo. The same friend and patron also purchased a Cupid, which is supposed to be the kneeling figure discovered, about 1850, in the cellars of the Rucellai Gardens, in Florence. This was apparently an open-air statue; it is believed to have been exposed to the weather for two centuries, and shows signs of pistol practice. It is shown in the act of picking an arrow from the ground and about to fit it to the bow which is grasped in the other hand. While some critics accept this without question as an early work of Michelangelo, others are very doubtful of its authenticity.

Are these two statues sympathetic interpretations of classic myth?

How does Michelangelo compare with Jacopo Sansovino in that respect? Cf. 472. Is there anything to forbid this conception of Bacchus in classic art? Cf. A276, 219.

What details express drunkenness? What technical differences between 442 and 472? Of what are you most conscious — the copying of the model or an appeal to the imagination? Does Michelangelo's other work lead us to believe that he ever executed a figure for the purpose of mere realistic representation? Would these figures stand securely without support? Were these sculptors the first to turn such supports to artistic account? Compare with classic statues.

In 443 is the feeling of movement vivid? How is this an original treatment of the *motif* of Eros? Cf. A189. Is an impression of grace usual in Michelangelo's work? Does this alertness of body occur elsewhere? Does the facial type group this with other early works by him?

What have these two statues in common? How do they differ from and how resemble this artist's other work? (Return later and study them in this respect.)

No. 444 — Pietà.

St. Peter's, Rome.

Called also *Madonna della Febbre* (Our Lady of the Fever).

Executed in Rome, 1499-1500, for the Cardinal di San Dionigi, Abbot of St. Denis and French Ambassador to the papal court. It was placed in the old basilica of St. Peter in the chapel dedicated to Our Lady of the Fever. It is the only work signed by the artist. His friend, Jacopo di San Gallo, pledged his word that it should be the "finest work in marble that Rome can show." The surface is finished with extreme delicacy.

Compare with other treatments of this subject. What ordinary signs of emotion are wanting here? Is this reticence characteristic of Michelangelo? How effective is the appeal to our sympathy?

What reason for emphasizing the matronly proportions of Madonna? Is there any discrepancy in the relative size of mother and son? in their ages? Is there any justification of such an appearance? What difficulties in presenting such a group? How has Michelangelo overcome them?

Is there any artistic reason for the many folds in the drapery? Is Jacopo della Quercia's influence discernible? Cf. B410, 412. Donatello's? Cf. B432. Is the beauty of form and of finish the chief excellence? a sufficient excellence?

No. 448 — David.

No. 449 — Head of David. (Detail.)

Academy, Florence.

Height, 13½ feet. Sculptured from a long block of statuary marble that, on account of its shape, had lain unused for a century. Michelangelo's computations were so exact and his David filled the block so completely that vestiges of the roughness of the original marble remained on the top of the head and at the base.

In this statue the sculptor was possibly hampered by the limitations of the block. Another David, designed at this time and cast in bronze (now lost), was more free in movement and perhaps represented more truly the master's idea of David the Deliverer. The marble statue, known by the Florentines as *Il Gigante*, stood until 1873 in its original position near the door of the Palazzo Vecchio, exposed to the weather, but its surface still retains the wonderful finish given by the master.

Some portions, as the muscles, cords, and veins of the right forearm and hand, are wrought out in remarkable detail, by comparison with which most of the body is simply treated.

Has Michelangelo adhered to the Biblical description of David? Is he represented before or after the conflict with Goliath? What is the explanation of his movement? What is held in either hand? Upon what is his attention riveted? Is he uncertain, fearful?

How complete is Michelangelo's anatomical knowledge? Is it obtrusive? Is youth indicated in the form, the face, the attitude?

Notice the unusual, but natural, attitude of the left leg upon which the force of the spring will presently come and the ease of the position with the promise of immediate action.

Is there any reason why he should not be graceful? Cf. B492. What sacrifice has been made to realism? Cf. B433, 434. What resemblance in character suggestion, in facial type and expression? Cf. C494. Has the later sculptor gained in force, in skill, in poetry?

No. 445 — Madonna.

Notre Dame, Bruges.

(Madonna of Bruges.)

Life size. Executed for the Flemish Moscron family and placed in the chapel ornamented by them in Notre Dame. The group is relieved against a black marble niche. It was sculptured soon after the Pietà; Michelangelo, always serious and religious, was profoundly moved at that time by the deplorable conditions in his beloved Florence attending Savonarola's last days, and it is thought that these two groups reflect his mood.

Is this a work of unusual religious suggestiveness? Is Madonna a girlish type? Is there any lack of maternal tenderness?

Is the group conceived in a grand manner? Is there any exaggeration in manner or feeling? Is the movement of figures and draperies abrupt or flowing? To what artistic uses is the costume turned? To what other works, by Michelangelo, is this allied by Madonna's peculiar beauty and dignity? Does it possess the qualities of noble composition?

No. 446 — Madonna.

Bargello, Florence.

Circular Relief, made for Bartolommeo Pitti.

No. 447 — Madonna.

Diploma Gallery, Burlington House, London.

Circular relief, made for Taddeo Taddei. These two medallions were executed at nearly the same time; both are unfinished; in both the figures are life size.

"A pair of uncut gems." — SYMONDS.

What indicates that these reliefs were executed in a less strenuous mood than most of Michelangelo's work? What are the emotions of the Christ-child in 447? Does this resemble any picture by Raphael? What does the little Baptist carry on his back and what does he offer to Jesus? What is suggested by St. John in 446?

Do these works gain or lose in any way by their unfinished condition? Is the grouping adapted to the circular form? Are the attitudes constrained or conventional? Is the spirit of the two the same?

No. 101 — The Doni Madonna.

Uffizi, Florence.

Circular panel, diameter 46½ inches. Executed about 1503, in the same period with the two circular bas-reliefs, for Angelo Doni, the patron and friend of Raphael. This, and the two easel pictures, 100 and 102, which are similar in technique, were long considered tempera paintings; but Heath Wilson, one of Michelangelo's most careful biographers, with exceptional opportunities for examining the Doni picture, states that they are painted in oil. The coloring is cold, hard, and conventional.

Do Michelangelo's distant figures fulfil the functions of a background as well as other artists' landscapes? Are they as interesting? Do they relieve the principal figures as satisfactorily? Do they draw attention away from the main personages? Can you recall a landscape by Michelangelo? Does his art seem incomplete because of his indifference to that element? Is this picture reminiscent of another artist in its treatment of the background?

Are the postures of the foreground figures natural, graceful, comfortable? Compare Madonna with the seated figure in Raphael's Entombment, 157. In which is the attitude more easily explained? Which seems like the original idea?

What technical charm does this painting lack? Compare Leonardo da Vinci's paintings. In which is Michelangelo more the master of his material — this or the marble *tondi*? Would the central portion of the picture, Madonna, Child, and Joseph, form a good sculptural group?

No. 100 — Madonna, Child, St. John, and Angels.**No. 102 — The Entombment.**

National Gallery, London.

The authenticity of these unfinished paintings has given rise to much discussion. The Madonna group was at one time believed to be by Ghirlandajo; later, to be an early work of Michelangelo while still in Ghirlandajo's *bottega*; more recent critics consider it a painting by Bugiardini after a design by Michelangelo; one calls attention to the resemblance of its composition to early Tuscan sculpture, although not to Tuscan painting. 102 was discovered in a Roman picture store in 1846 completely painted over. It was cleaned and the underpainting thus revealed was attributed to Michelangelo by the learned German artist, Cornelius. Some, unwilling to accept his opinion, have suggested that it may be the work of Pontormo who frequently painted after Michelangelo's designs.

Is 100 characterized by originality of design, by force in drawing, alertness of movement, grace of action corresponding to known works of Michelangelo? Have the angels and shepherds the same proportions, bulk, muscularity, as Michelangelo's youths? Do the faces reflect his individuality of type? Does he repeat the almost playful character of this *motif*?

(Make these comparisons carefully and arrive at an independent and well-founded conclusion.)

Is 102 unconventional in its attitudes? Is the action of each figure purposeful, attention concentrated? Is it marked by knowledge of anatomy and foreshortening? Is there promise of impressiveness, of powerful appeal to sympathy?

No. 103 — The Battle of Pisa. (Detail of Cartoon.)

Holkham Hall, England.

(From an Engraving.)

The cartoon was designed for a fresco on one of the long walls of the Great Council Hall of the Palazzo Vecchio, and was executed 1504–1506, at the same time that Leonardo da Vinci was working on the Battle of Anghiari (see 21), destined for the opposite wall. Michelangelo's cartoon depicts an episode in the war with Pisa — four hundred Florentine soldiers surprised, while bathing, by Sir John Hawkwood and his British legion. It aroused the greatest enthusiasm when it was exhibited, and was studied and copied by artists young and old. Cellini claims that Michelangelo never afterward rose to the same pitch of power.

The disappearance or destruction of the cartoon a few years later has never been satisfactorily explained. There now exists a monochrome copy of a portion of it by Aristotele di San Gallo at Holkham Hall, England (the original from which our reproduction is derived); a sketch of the whole in Vienna; and Marco Antonio Raimondi's engraving of a small group called *The Climbers*.

Would landscape naturally be prominent in such a *motif*? Is the background satisfactorily filled? Do the haste and surprise so evident give a sense of confusion to the picture? Do the undignified details mar the effect of seriousness? Do the bodies seem to have been drawn for the sake of study of the nude? or as clever exercises in anatomy? Cf. B251, 252, 253. Has this the power and nobility of Greek art?

In his art thus far reviewed is Michelangelo revealed as a versatile artist? Were his interests and sympathies broad? Was he more serious, more learned than artists in general at that time?

Lesson 15.

THE TOMBS.

OUTLINE FOR STUDY.

Introduction.

Michelangelo's characteristics as a sculptor: 1, powerful physique; 2, unconventional attitudes; 3, the comparatively small head; 4, beauty of profile.

The spiritual intensity and melancholy grandeur of his work.

His tendency to leave work unfinished — the causes.

a — "The Tragedy of the Tomb." 1505-1545.

Magnificence of the original scheme for the mausoleum of Pope Julius II; temperamental sympathy between the Pope and Michelangelo.

Responsibilities devolving upon a tomb-builder.

Financial complications; Michelangelo's difficult disposition — flight from Rome; subsequent reconciliation with the Pope; statue of Julius at Bologna. Julius' vacillation in regard to his tomb; other tasks assigned to the sculptor.

Death of Julius; claims made upon Michelangelo by succeeding popes.

Negotiations with the family of Julius; repeated modifications of plans.

The inglorious outcome; final location of the Tomb in San Pietro in Vincoli; work actually accomplished by Michelangelo.

Importance of the statue of Moses in the world of sculpture.

**b — San Lorenzo and the Tombs of the Medici.
1521–1533.**

Projected improvements on the Church of San Lorenzo. (1517.) Architectural setting of the tombs. Allegorical significance of the figures; absence of portraiture.

Studies in anatomy. Medici tombs compared with Greek sculpture.

Influence of Jacopo della Quercia.

Michelangelo's sense of obligation to the house of Medici.

Other sculptures in the sacristy; his assistants.

Michelangelo's ideal of womanhood.

TOPICS FOR FURTHER RESEARCH.

Pope Julius II. (Klaczko: *Rome and the Renaissance*.)
The Medici Dukes of Urbino and of Nemours.
(Grimm. I, 506–511.)

QUESTIONS ON SPECIAL PICTURES.

No. 450 — Tomb of Pope Julius II.

S. Pietro in Vincoli, Rome.

The original plan of the tomb was a fitting memorial to the greatness of both Pope and sculptor. It was to be a quadrangular structure, visible from all sides, 36 x 22 feet at the base, and about 36 feet in height. Niches in the lower course were to be occupied by Moses, Paul, Active and Contemplative Life, and conquered Provinces triumphed over by Victories; figures of Captive Arts dying at the death of their patron were designed to stand against pilasters, examples of which are the two Slaves in the Louvre. Colossal figures were also to be ranged on the

second course. The design for the entire tomb included fifty or more statues. To accommodate this immense mausoleum, the reconstruction of the basilica of St. Peter was determined upon, involving the destruction of much of historic interest. The change of the plan to a mural monument, and, later, repeated reductions in scale, resulted finally in the tomb that now stands against the wall at the end of a side aisle in St. Pietro in Vincoli (St. Peter in Chains) — the church whose title Julius bore as cardinal. The lower course, designed in the spirit of the fifteenth century, is enriched with a profusion of ornament in low relief; the second course of a simple order of pilasters of heavy proportions and niches bare of decoration presents the appearance of a mere architectural sketch, the details of which have not been thought out. This was probably done without the master's supervision, as was the case with the Sacristy of San Lorenzo. The statue of Moses was touched by no hand but Michelangelo's. The statues on either side, Leah and Rachel, or Active and Contemplative Life, and Madonna and the Child in the central niche above were blocked out and nearly finished by him, but completed by Raffaello da Montelupo, who also finished the Sibyl and Prophet on the upper course, believed to have been commenced by Michelangelo. The figure of the Pope is by Maso del Bosco. The terminal busts in the lower course by Giacomo del Duca, an assistant of Montelupo.

This melancholy outcome of magnificent plans offers one of the most telling paradoxes of papal greatness. And the "terrible" Pope lies buried, not here but in St. Peter's, at the feet of the earlier representative of his family, Sixtus IV.

Is the general design of the lower course marked by life and force? Is it unquiet? Cf. 436. If the plain spaces of the second course were covered with a similar decoration would it be brought into harmony with the lower? Would the proportions of the monument then seem satisfactory? How well do the terminal objects on the upper course serve a decorative purpose? What

effect on the design has the variation in size of the statues? Is the sarcophagus a sufficiently important feature? Is the effigy a dignified or appropriate conception?

No. 451 — Moses.

S. Pietro in Vincoli, Rome.

Michelangelo worked on this statue for nearly thirty years. It is the only one for the tomb that he completely finished. In its present position it is too low for the commanding impression originally planned.

How would the statue change in character and meaning if the figure rested back on some support? if the garment fell over the knee? if the head sank a little on the bosom? if the eyes were more closed? less definitely directed?

How would it change if the figure had sprung from its seat? if the mouth were partly open as in utterance? if the arms were outstretched in action?

Would changes along either line help it? Would they make it more suitable to the character of Moses? more suitable to the character of marble?

When Rodin, the French sculptor, said: "You could roll that statue down hill and not break off any essential part," was he praising or criticizing or neither? Why? Is the compactness of the statue a utilitarian advantage or an esthetic advantage? Is there any connection between these two?

Which has Michelangelo emphasized more, the brain or the senses? Supposing you did not know this was meant for a Moses, what would you take it for? a philosopher? a poet? an artist? a general? a supernatural being? Why, in each case.

Are the horns merely a tradition and an historic accident, or has the sculptor made them expressive? Would the statue look better without them, or would you miss something of the effect if they were gone? Would they be just as satisfactory if they pointed backward?

Assuming that this was one of a number of statues intended to suggest the personal characteristics of the Pope, what characteristic does this represent? Do you think there could ever be any serious difference of opinion as to the idea which this statue suggests? What do we call art when it represents ideas instead of individuals? Which seems to you the higher form of art?

No. 452 — The Bound Slave.

Louvre, Paris.

This colossal figure is interpreted as one of the liberal arts fettered by the death of the Pope. The profile, as in many of Michelangelo's works, is of surpassing beauty. This is the most nearly completed of the two in the Louvre. Too large for the altered design of the tomb, they were presented by Michelangelo to Roberto degli Strozzi because of friendly favors. By him they were given to the King of France, who, in turn, presented them to Constable de Montmorenci, from whom they were bought by the French government. Four similar figures, still more incomplete, were built into a grotto in the Boboli Gardens, Florence, but have been placed in the Accademia in the Hall of the David.

Is this a face of peace or of anguish? gladness or sorrow? Is sleep or death represented? Are the massive shoulders and chest characteristic of Michelangelo? Suggest an interpretation or explanation. Is the grace of this figure marred thereby? Does the muscular

development suggest coarseness? Cf. 492, 448. Is the beauty preeminently physical or spiritual?

What suggestions of declining vitality? Has the attitude offered any difficulties to the sculptor? Are living flesh and muscle suggested? Are they imitated? What is the difference? What difference between the mental attitude of this sculptor and a Greek sculptor?

No. 453 — Victory.

No. 465 — The Wounded Adonis.

Bargello, Florence.

The authenticity of these marbles is questioned; but the balance of trustworthy opinion seems to incline toward their having been commenced by Michelangelo, and subsequently worked on by other sculptors. The exquisite finish of the torso of Victory is ascribed to him, but not the face, which is less suggestive of character than his faces usually are. It is surmised that this is one of the figures symbolizing the victory over a province, designed for the Tomb of Julius, and the suggestion is made that bronze wings were to be attached to the figure. In Adonis, the block left by Michelangelo under the knee was transformed by a later workman into a boar. (Adonis was a beautiful youth killed by a boar while hunting.) A comparison of this with a sketch for the tomb of Julius irresistibly suggests that this was a conquered province lying at the feet of a Victory. These differ in scale from the figures now on the monument, leading some to think that they were intended for the façade of San Lorenzo, and Adonis has been referred to as early a period as the David.

Is there a resemblance between the heads of Adonis, Giuliano de' Medici, and David? Do these suggest antique or contemporary types? Cf. 439, 443. In 453 does the youth exert all of his force toward holding the

older man? Does the weight seem sufficient or is the old man kept down by the moral force of defeat? Is this a swift transition movement or a position of temporary rest? Why is not the attention of the victor directed toward his captive? Does the turning of the body upon the hip occur in other works? Is the movement well managed?

In 465 has the youth fallen suddenly and heavily or slowly? Are the suffering and exhaustion of death shown? Cf. 452. Is there the same degree of relaxation in all parts of the figure? Is this in accordance with actual conditions? Is this equal in beauty, in strength of conception, in delicacy of work, to Michelangelo's well-known works?

No. 454 — Interior of the New Sacristy.

Nos. 455-461 — Tombs of the Medici.

San Lorenzo, Florence.

The commission for the new sacristy of San Lorenzo and its monuments was given by Leo X, and ratified by Clement VII, two popes from the Medici family. The work begun in 1520 continued, with interruptions, until the death of Clement, 1534, when it was still unfinished. Michelangelo's original plan included statues in the niches on either side of the main figures, also in niches above the doors; large use was to be made of stucco and bronze ornamentation; plane surfaces of the wall and the domed ceiling were to be frescoed. The sarcophagi are of grayer marble than the paneled screens and the projecting figures suggest a doubt whether they were designed by the master. He left no designs, and the work was completed without his supervision by the Florentine Academy under Cosimo I.

The tombs are on opposite sides of the sacristy. On another side the group of Madonna and Child, 462, is placed between two patron saints of the house of Medici — the latter attributed to Montorsoli and Montelupo.

The statues were sculptured in a time of peculiar stress and political disturbance, and are believed to allude to the conditions that oppressed Michelangelo's soul. There is no attempt at portraiture in the figures named Giuliano and Lorenzo.

What resemblance to the Tomb of Julius II in the important elements of the design? in relative proportions? in ornaments of the pilasters? in the sarcophagus? Which is best considered?

No. 456 — Giuliano de' Medici.

Duke of Nemours.

No. 460 — Lorenzo de' Medici.

Duke of Urbino.

(Details of 455 and 459.)

These are not to be considered as portraits; even as idealizations or abstractions they do not conspicuously suggest the men whose names they bear. Giuliano, son of Lorenzo the Magnificent, was a man of scholarly disposition and retiring habits, historically unimportant. Lorenzo, son of Giuliano's brother Piero, was a spirited and ambitious youth who achieved distinction in war, but died early; with him ended the legitimate line of male succession from Cosimo, *Pater Patriæ*.

Are these figures easy in attitude? Is there a sufficient consciousness of the bony framework? What traits and accessories suggest the warrior? What mood is denoted by the attitude of each? Are the differences between them vital and character differences or superficial? What has Giuliano in his hands? Has the right a firm grasp? What significance in these things?

How do the costumes add to the picturesqueness? What is the effect of the shadow cast by the visor of the

helmet, in 460? Why is the human mask used? Refer to the pictures of the tombs: Is there any difference in the effectiveness, the impressiveness of the figures? Any angularity or awkwardness? Is the impression entirely of grandeur?

No. 457 — Night.

No. 458 — Head of Night.

No. 461 — Twilight.

(Details of Nos. 455 and 459.)

Do these figures seem secure in their position? Are they too bulky for the sarcophagus? Are they in harmony with the seated figures above? Are the attitudes unusual, unnatural? Are they suave and easy? Is there intention in all this? How large a use of symbols has been made to identify the figures? Is this consistent with Michelangelo's character?

How is relaxation expressed? Could the artist have expressed the profundity of his thought with youthful figures? Why? Are these faces and forms agreeable at first sight? Study the faces of Lorenzo and of Night. Have they physical beauty? Have they what is better? Why is this considered great art? Can you justify this verdict? Is it a passing fancy?

No. 462 — Madonna and Child.

New Sacristy, S. Lorenzo, Florence.

This unfinished group stands on a ledge opposite the altar of the chapel between St. Cosimo and St. Damian, 478. Symonds thinks that the original plan included a fresco of the Crucifixion on the wall behind the group, for which sketches were found among Michelangelo's papers.

Why is this an appropriate companion to the tomb sculptures? Is our interest enhanced by the unconventional pose? Has the sculptor been completely successful in the management of this *motif*? Is the sentiment of maternity well expressed? Does the mother's abstraction render her cold? Is Michelangelo's treatment of children sympathetic? Should this be expected?

Compare with Raphael's Madonnas, especially 151, 175, 196. In which is physical beauty paramount? Which best suggests mother-love? Which comes closer to human experience? Which is more ennobling and satisfying?

Lesson 16.

THE FRESCOS OF THE SISTINE CHAPEL.

OUTLINE FOR STUDY.

Frescos of the Vault of the Chapel. 1508-1512.

Early decorators of the chapel and their themes.

Temper in which Michelangelo entered upon his task.

Its difficulties; character of the surface of the vault; the scaffolding; the master's inability to work with assistants.

General plan of the frescos; the architectural framework; balanced variety of scenes and figures.

Cyclical character of the design; its relations to previous paintings in the chapel; its subdivision — central panels; Prophets and Sibyls; decorative figures; Ancestors of Christ; spandrels; entrance wall.

Decorative value of the human figure; Signorelli's influence; Michelangelo's admiration of virile qualities; his standard of beauty; his unusual interpretation of the feminine.

Freedom and breadth of his draughtsmanship; its sculpturesque traits; color scheme; intellectual quality of his conceptions.

Michelangelo's personality as revealed in these works.

The Last Judgment. 1535-1541.

· · Michelangelo's papal patrons and his relations to them.

Influence of Savonarola upon Michelangelo's genius.
His original treatment of a well-worn theme.
Popular interest in this work; its vicissitudes.

TOPICS FOR FURTHER RESEARCH.

Early decorations of the Sistine Chapel.
Present-day uses of the chapel.

QUESTIONS ON SPECIAL PICTURES.

No. 104 — Interior View of the Sistine Chapel.

NOTE: The reader is urgently recommended to study the excellent diagrams of the Sistine Ceiling, about 16 x 7 inches, published in Kugler's *Italian Schools of Painting*, II; Woltmann and Woermann's *History of Painting*, II; Symonds' *Biography of Michelangelo*, I; Potter's *Art of the Vatican*.

The Sistine Chapel was built about 1473 for Pope Sixtus IV. It is a rectangular room, 132 x 45 feet, with six windows, high on each side. Its height is 68 feet. The roof is a low barrel vault, curving where it joins the end walls, and intersected by the round arches over the windows — thus producing a variety of forms and curved surfaces.

Between the windows on the side walls stand the frescoed figures of martyred popes, twenty-eight in all, while below is the historic series from the Life of Moses and the Life of Christ, on which famous painters of the preceding generation had been employed. Below these, again, hung Raphael's Tapestries. Michelangelo's work covered the ceiling above the spring of the window arches; also the altar-wall.

The nearly flat surface along the center of the vault is divided into nine panels, four large and five small, containing scenes from Scripture history — the Creation, the Fall, and the life of Noah. The small panels are framed with an architectural design, on the pedestals of which are seated nude youths, and which, extended down into the pendentives between the windows, encloses single figures of prophets and sibyls arranged alternately. *Putti*, sturdy and usually profoundly serious, find

place everywhere in the design as caryatids, attendants upon the holy men and women, or as merely decorative adjuncts. On the corner spandrels are pictures of notable deliverances of Israel. In the lunettes surrounding the windows and in the triangular arches above sit the forerunners of Christ in expectation.

In this stupendous work are 343 figures, most of which are colossal. Some in the larger panels are 12 feet in height. Prophets and sibyls would be 18 feet high if standing. Michelangelo's indifference to consistent scale in his figures is apparent in the varying size of the nude youths, as in the figures on the tomb of Julius. It is worthy of note that not only is the drawing a marvel of scientific mastery but that the original color was of extreme delicacy and beauty. Late critics dispute the claim that the work was done entirely without assistants.

THE CENTRAL PANELS.

These present a series of Scriptural incidents in historical sequence beginning at the altar-end. They were painted, however, in the contrary order.

No. 105 — Separation of Light from Darkness.

No. 106 — Creation of the Sun and Moon.

No. 107 — Creation of Land and Water.

Is this an adequate representation of elemental force? Is the coming of order out of chaos indicated? How do these representations of the Almighty differ from previous ones? Cf. B151, 166. With those of contemporary artists? Cf. 74, 161, 173. Is there especial significance in Michelangelo's peculiar proportions of the human figure as applied to Him? Are some vagueness of form, lack of solidity, fluidity of movement, a necessity of fresco practice or were they intentional? Compare Correggio's dome frescos. Would such intention be appropriate?

No. 108 — Creation of Man.**No. 109 — The Creator. No. 110 — Adam.**

(Details of 108.)

No. 111 — Creation of Eve.

The Creation of Eve resembles a bas-relief by Jacopo della Quercia in Bologna.

Is the movement of the Creator expressive of irresistible power or of violence merely? Does the mantle restrain or accelerate the movement of the group? What effect have the child-angels on the dignity of the design? Why the female form supporting His arm? What is denoted by the expression of His face? By His outstretched hand? Compare with the three preceding panels. What is suggested by the change of expression?

Compare Adam with the nude youths, 131-133. Does Adam express vigor, tension, spring? Is there any reason why he should not? Is his intelligence awakened? Does the spiritual or the technical predominate? Why is this one of the most remarkable works of art?

Why should the conception of the Creator be changed in 111? Is the old myth the most intelligible, the most artistic way of expressing the creation of Eve?

In the panels thus far studied is there a sense of atmosphere? Are the pictures less interesting because of the absence of landscape and clouds?

No. 112 — Temptation and Expulsion from Eden.

What traditions has Michelangelo followed in narrative and composition? Is there marked individuality of style? Cf. B139. Does the picture appeal to us by

beauty, grace, suavity of line? Are these three representations of Eve this artist's usual conception of woman? Interpret the character of Adam as here presented. What excellences of treatment and arrangement? Might there be a larger use of landscape? Is there another tree in foliage in Michelangelo's works? Why is it so placed? Is this a *decorative* panel? How does it compare with the other panels of the ceiling in this respect?

No. 113 — The Sacrifice of Noah.

No. 114 — The Deluge. (Detail.)

No. 115 — The Drunkenness of Noah.

The Deluge was the first panel painted. Compare with other full-sized panels for relative size of figures. The detail here given is slightly more than two thirds of the length.

Why are not these scenes chronologically arranged? How are they appropriate to the general theme? Compare their technical character with the other six panels.

Is the Sacrifice a Jewish scene? In the Deluge is pathos overdrawn? Do these people suspect the final destruction of all? What are the distant group doing? What opportunity has this subject afforded for the exercise of Michelangelo's peculiar talents? Was it designed in a spirit of self-exploitation? Does it help you to realize the actual scene?

Is Signorelli recalled in human proportions and gestures? Cf. B251-254. Are they *naïve* or scientific? Is Michelangelo ever at his best in this kind of illustration? Compare with the youths surrounding these panels. Is a

difference of spirit observable between the historic scene and the decorative adjuncts? Are the last decorative merely?

Are the subjects of the medallions (the whole series) from Pagan or Christian legend? What connection with the general scheme of the ceiling?

SPANDRELS AND PENDENTIVES.

No. 116 — Judith with the Head of Holofernes.

One of the corner spandrels on which are depicted four great deliverances of Israel. An antique intaglio, representing a vintage scene where a maiden fills the basket on her companion's head with grapes, is said to have suggested this design.

Is this a satisfactory adaptation of the design to the space? Cf. 191. How is the distribution of light to be accounted for? Are the action and expression of the women natural under the circumstances? Where is Judith looking and what is suggested by this look? Might the scene have been made more terrible, more impressive? What would be the size of Holofernes were he on the same plane as the women?

Nos. 117-123 — The Prophets.

Prophets and sibyls occur in the following order: Jonah, the symbol of the Resurrection, is directly over the Last Judgment; Libyan Sibyl, Daniel, Cumæan Sibyl, Isaiah, Delphic Sibyl, Zechariah over entrance wall, Joel, Erythrean Sibyl, Ezekiel, Persian Sibyl, Jeremiah.

Do the figures show the curve of the surface? Must allowance be made for foreshortening? Cf. B238-242.

Is there a sense of unreality in the architecture, the seats and pedestals on which they rest? How is the difference in the size of the figures to be explained?

Are these widely differentiated characters based on traditional types? Does a certain type of face recur? How does Michelangelo compare with Raphael in this respect? What is the character of each prophet's message? Are they accompanied by symbols? Why is Jonah unclad? How does Michelangelo interpret the character of Jonah? Does he show here a more searching and at the same time a truer understanding of the Bible story than the traditional one? Study each of the prophets in the same light. Observe the hands. How much of character do they reveal?

Do the children perform merely a decorative function or are they messengers, interpreters? Are they in sympathy with the mood of the prophets? What is the attitude of the prophets and sibyls toward them?

Nos. 124-128 — The Sibyls.

Have the Sibyls a place in Christian tradition? Is there any impropriety in placing them in the same series with Prophets? Is this an innovation? In what spirit has Michelangelo done so? Are they seers, bringers of the Divine message, interpreters of human events? How do they compare with Raphael's Sibyls?

Is their feminine character marked by comparison with the prophets — *i. e.*, are they as energetic, forceful? Does Michelangelo, in any of his work, recognize essentially feminine traits? Compare again with Raphael; which is the more uplifting, the more enduring?

Why does the Delphic alone bear a scroll? Are difference of age and costume significant?

ANCESTORS OF CHRIST.

No. 129 — Jesse.

One of the triangular arches that project like a hood over each window. Under it a lunette curves around the top of the window, on which are one subordinate and two prominent figures. A tablet in the lunette bears the names of Jesse and two other Bible characters. Whether the names refer to the principal personages is uncertain. Close examination will reveal in the triangle a child as well as the woman and man — thus completing the family. The idea of the family group is repeated in the other triangles and lunettes.

No. 130 — Eleazer and Mathan.

How are these two groups occupied? What is their mood? What is hanging by the older man's side? How is the young man allied to the nude decorative figures? Is there a sense of rhythm in the lines of his figure?

How does this compare with other lunette compositions in fitness to space, harmony of lines, in suggestiveness? Cf. 164, 169, 177, 180. What elements of the painter's art does Michelangelo here employ unusual for a Florentine artist and especially for a sculptor?

ATHLETES.

Nos. 131-133 — Decorative Figures.

Of these figures 133 was probably painted first, 131 last. The acorns which occur frequently in these frescos were a symbol of the family of Pope Julius II — Rovere meaning oak.

Refer to the smaller panels for the complete set of Athletes.

Have these figures any connection with the subjects of the panels? Are they spiritually out of harmony? Do their faces indicate intellectual strength? Are they human? are they fauns? are they abstractions?

Is there a prevailing type in form and feature, in character and temperament?

Do they fulfil all the requirements of a consistent decorative scheme? How do they rank compared with the rest of the work? Do they throw new light upon Michelangelo's work or character?

How does this ceiling compare in decorative value with Raphael's Camera della Segnatura? Cf. 159, 170, 171. With the Loggia? Cf. 198. With Perugino's Cambio? Cf. B256, 257. With Pinturicchio and Signorelli? Cf. B274, 249-254.

THE ALTAR WALL.

No. 134 — The Last Judgment.

No. 135 — Christ the Judge.

No. 136 — St. Sebastian.

(Details of the Last Judgment.)

To make place for this, three frescos by Perugino were destroyed. This painting has suffered much from the smoke of candles and from repainting, and its original harmonies of color are entirely lost. Most of the figures were nude. About this time the sentiment of the Christian world toward art underwent a change, and the tolerance of nudity that had prevailed gave place to an extreme sensitiveness in regard to it, especially in religious subjects. Nude statues were, therefore, supplied with metal drapery. Many of the figures in the Last Judgment were clothed by Daniele da Volterra during Michelangelo's life, and later that work was continued by Girolamo da Fano, under orders from Pius V,

Christ and Madonna are surrounded by martyred saints invested with familiar symbols. Below, in the center, angels sound the last trump while Charon's boat bears the condemned to torture, and the souls of the righteous rise by the help of friends, by rosaries, or by their own climbing to the presence of Christ.

Is the composition systematically arranged? Is it built upon the pyramid plan? Does it suggest circular planes, as Raphael's *Disputa*, 160? Why do the figures diminish in size toward the lower part of the picture?

Which are accorded the most space in the picture — the blessed or the condemned? Interpret the action and expression of the groups near the judge. Which can you identify? Explain the attitude and gesture of Christ. Is he the embodiment of justice only, or is there a suggestion of mercy in his face? Does he gain in majesty because of physical force? Did St. Sebastian make the same kind of appeal to Michelangelo as to other artists?

Has this work the constructive ability of the ceiling? How does it compare in spiritual grandeur? Compare with the treatment of this scene by Fra Angelico and Signorelli. Has Michelangelo eliminated heavenly bliss? Does he admit the grotesque? Does this work indicate a decline in the painter's power?

Lesson 17.

LATER YEARS AND VARIED ACTIVITIES.

OUTLINE FOR STUDY.

Michelangelo as Architect:

His limitations; sketchiness of his designs; tendency of his innovations.

In Florence — works at San Lorenzo; the Laurentian Library.

In Rome — Farnese Palace; reconstruction of the Capitoline; Santa Maria degli Angeli. Appointment as architect of St. Peter's; pious devotion to the work; the Cupola.

Last Words in Painting and Sculpture:

Frescos in the Pauline Chapel, 1542-1549.

Marble group in Cathedral at Florence — The Deposition; its pathetic message.

Michelangelo's Sonnets:

Poems of love, of hate, of devotion; Dante's influence over his literary style.

Michelangelo's Personal Relations:

The honored friend of popes; his friendship with Vittoria Colonna; solicitude and generosity toward his family.

His boldness and decision as an artist contrasted with his peculiarities of character; his inflexible rectitude; absorption in his work and indifference to the amenities and pleasures of life.

TOPICS FOR FURTHER RESEARCH.

Vittoria Colonna, Marchesa di Pescara.

The Italian palace of the Renaissance. (Wilson.)

The old basilica of St. Peter; Bramante's plan for the new church. (Symonds, *Life of Michelangelo*, I. 144-151; Symonds, *Fine Arts*.)

Distinction between dome and cupola.

John Addington Symonds, translator and biographer of Michelangelo.

Portraits of Michelangelo.

QUESTIONS ON SPECIAL PICTURES.

No. 137 — Exterior of St. Peter's.

Rome.

Michelangelo held the office of architect of St. Peter's the last seventeen years of his life. The vast building advanced but slowly during that time; some of the work of his predecessors was undone, and some, owing to weak supports, was done over. His own important visible contribution to the building was the cupola, on which has been lavished unstinted praise. At his death it was finished only to the top of the drum, but his design was followed, with no alteration of essentials, to the completion of the work. Two exterior features were omitted, however, which would have added greatly to its beauty and finish. The projecting cornice over each pair of the columns surrounding the drum was intended to serve as pedestals for a statue; and was to be united by a concave curving console to the base of the dome, thus continuing the curve of the dome gently downward and outward into a horizontal line. The internal diameter of the cupola is 140 feet; the height from the pavement to the top of the lantern, 405 feet.

No. 463 — Bust of Brutus.

Bargello, Florence.

Begun about 1539 for Cardinal Ridolfi. The subject was probably suggested by the bestowal of the name "Brutus" on Lorenzino de' Medici by his fellow-exiles for his murder of the hated Alessandro, then Duke of Florence. The head is said to have been modeled from a small antique carnelian intaglio. Note the cross-hatchings of the chisel, showing Michelangelo's method of work.

Is the character fully indicated? What would be gained by finish? (Note the mouth particularly.) Was it Michelangelo's custom to suggest color in the eye? Would that account for the dreamy, abstracted look of his faces? Compare with Cellini's bust of Cosimo I, 483, a contemporary work. What arguments for or against the ideal or the actual in art? Is this the only difference?

What is this man's disposition? Is he of the antique pugilistic type? Has Michelangelo interpreted the historic Brutus?

No. 464 — The Deposition.

Cathedral, Florence.

This group is the only work in sculpture belonging to the last years of Michelangelo's life. It was intended as a memorial of himself and he often wrought upon it at night when he could not sleep. A flaw appearing in the marble, he ceased to work upon it, and it passed into the possession of a faithful servant who saved it from destruction. Vasari would have placed it on the master's tomb, but other plans prevailed. It now stands back of the high altar in the Florence Cathedral, impressive in the dim light.

Is the group successfully constructed? Is its width sufficient for its height? Cf. 444, 453. Is the difference in the relative proportions of masculine and feminine figures exaggerated? Cf., again, 444.

Are the main lines graceful? Does Michelangelo ever arbitrarily sacrifice grace of line? Is he especially strong in this or some other direction?

Is the sentiment of the work hidden by its unfinished condition? What is expressed in the face of Joseph of Arimathea? Does this face resemble portraits of Michelangelo? In what spirit does he interpret the story of the cross? Has it a wider significance?

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Lesson 18.

FOLLOWERS AND IMITATORS OF MICHELANGELO.

OUTLINE FOR STUDY.

The imitation by lesser men of the unessential in Michelangelo's work; over-wrought emotion; colossal forms without grandeur of thought; failure to study from nature.

1. SCULPTORS.

FRA GIOVAN' ANGELO MONTORSOLI. 1500-1563.

RAFFAELLO DA MONTELUPO. 1505-1566.

Collaborators with Michelangelo; statues of St. Cosimo and St. Damian in San Lorenzo, Florence. Montorsoli's religious profession; restorations of antique statues in Rome; works in Genoa and Florence; evidences of his master's influence.

Raffaello's career in Florence and Rome; work on the Tomb of Pope Julius II; on the Casa Santa, Loreto.

BACCIO BANDINELLI. 1487-1559.

The would-be rival of Michelangelo; his skill in draughtsmanship compared with his feeling in sculpture; his reputation among his contemporaries. Work at Loreto; Hercules and Cacus; other sculptures at Florence.

2. PAINTERS DIRECTLY INFLUENCED BY MICHELANGELO.

DANIELE DA VOLTERRA (Daniele Ricciarelli). 1509-1566.

His early schooling; artistic relation to Michelangelo.
Important religious pictures; his thankless task for
the Last Judgment.

MARCELLO VENUSTI. 1515-1585?

His use of Michelangelo's designs; his original works
and their character.
Michelangelo's generosity with his sketches.

TOPICS FOR FURTHER RESEARCH.

Story of St. Cosimo and St. Damian.
Imitation in art and its inevitable result.
The Farnese family.

BIOGRAPHICAL SKETCHES.

Giovan' Angelo Montorsoli was born in Florence in 1500, working as a youth in Fiesole as a stone-cutter and studying under Andrea Ferrucci, later finding employment in Rome on the new St. Peter's and in Volterra. He was employed by Michelangelo on the work for San Lorenzo in Florence. When the events of 1527 interrupted this work, he entered the Convent of the Servites, taking the vows of the order in 1530. He did not, however, abandon his art, nor devote himself exclusively to religious subjects. It was he who restored the left arm of the Apollo Belvedere and the right arm of the father in the group of the Laocoön. He was employed by the Doria family in the decoration of the Church of San Matteo in Genoa. Ten years were spent in Messina, where he erected an elaborate fountain in the cathedral square. In his later years he stipulated that his work should deal only with religious themes. On his return to

Florence, he decorated the Painters' Chapel in the Church of the Annunziata, carrying out some of the work at his own expense, he himself being one of the first to be buried there in 1563.

Raffaello da Montelupo was born in Florence in 1505, his father being a sculptor. It is said that he endeavored to study sculpture under Bandinelli, but found it impossible. By the age of sixteen, however, he had become quite proficient. His ability in sketching with his left hand, as was his custom, seems to have drawn the attention of Michelangelo to him. He was one of those who worked on the statues designed by Raphael for the Chigi Chapel in Santa Maria della Pace. He also helped with the Madonna del Sasso, on the altar beneath which Raphael was buried. He worked on the St. Damian under Michelangelo's direction, and was recommended by him to the Duke of Urbino as one who was able to finish the "Active" and "Contemplative Life" and to model the prophet and the sibyl for the tomb of Julius. The master was, however, later much disappointed in his work. He was appointed architect in charge of the cathedral in Orvieto, where he died in 1566.

No. 478. a — St. Cosimo.

Montorsoli.

b — St. Damian.

Montelupo.

New Sacristy, S. Lorenzo, Florence.

These statues stand on either side of Michelangelo's Madonna, No. 462. The master is said to have furnished the design for both.

Are these statues self-explanatory? What portrait traits have they — *i. e.*, contemporary traits? Is their likeness to each other more than superficial? Are like mental traits suggested? What evidences that the sculptors were reared in a good school? Is equal ability shown

in the statues? Are they harmonious companion pieces to the Madonna?

What is the cause of their emotion? Does it arouse the same emotion in the observer? Why?

What resemblances to work by Michelangelo? What differences? Cf. 451, 460. Note the attitudes, gestures, draperies, type of face; intellectual and spiritual quality. How is strong emotion best expressed?

BIOGRAPHICAL SKETCH.

Baccio Bandinelli, son of one of the best goldsmiths of Florence, was born in 1487. His ill-temper and envious and quarrelsome disposition made him very unpopular, and his works were scorchingly criticized as they appeared, the more so as he was wont to boast that he would make a statue finer than the David of Michelangelo. He further injured his standing by spying upon his fellow-citizens, in the interest of the Medicean princes, during the troublous times following 1527, so that when the Hercules and Cacus was placed on the Ringhiera or raised platform in front of the Palazzo Vecchio, the duke was obliged to protect it by military force. He enjoyed at all times the favor of the Medicean house, being given the commissions for the tombs of Leo X and Clement VII, and also for the statue in front of San Lorenzo to Giovanni delle Bande Nere, the only soldier of the family. His last work was a Pietà for the Pazzi Chapel of the Annunziata, where he was buried in 1559.

No. 476 — Hercules and Cacus.

Piazza della Signoria, Florence.

The block of marble from which this group is made, one of the finest ever brought to Florence, was given to Bandinelli by Pope Clement. During the episode of the Republic in Florence, 1527-1530, Bandinelli having fled from the city, the Signory

gave it to Michelangelo for a group of patriotic meaning, Samson slaying a Philistine. On the return of the Medici, the marble again passed into Bandinelli's hands, with this result.

Are the types idealized? Do they suggest the violence and disorder of struggle? the buoyancy and gladness of victory? the shame and hate of the defeated? Compare with Michelangelo's David, 448, and with Giovanni da Bologna's Hercules, 490. Are the differences in treatment of the body only such as difference in subject demands? What removes Bandinelli's work from the mechanical accuracy of a photograph?

No. 477 — Prophets.

Cathedral Museum, Florence.

In 1549 Bandinelli secured permission of the duke to decorate the high altar of the cathedral with statues, and the balustrade with bas-reliefs of prophets and apostles. Twenty-four reliefs in marble were finished, to serve as framework for reliefs in bronze, but the work was never completed. Most of the reliefs are built into the modern balustrade which surrounds the high altar. Others have been placed in the small museum of the Opera del Duomo. They are justly regarded as Bandinelli's best work.

Study the drapery. Does it interpret the form beneath? Does it give the impression of texture? Does it retain the quality of the marble from which it is carved? Should it do so? Would it accomplish these results better if it were more elaborate, with more folds and more deeply cut? Cf. B494.

Are the qualities of low relief preserved? Why the paneling about the figures? Might it be large enough

to frame the figures with advantage? Are the figures well posed? Are the faces suggestive, inspiring?

Do these works by Bandinelli show a good workman? a great artist?

BIOGRAPHICAL SKETCH.

Daniele Ricciarelli was born in Volterra about 1509. He studied under Sodoma and Peruzzi before coming under the influence of Michelangelo. He worked also under Perino del Vaga, and at Michelangelo's suggestion was employed in work on the Farnese Palace. His work is powerful and well composed, so much so that a tradition, which seems to have no real foundation, grew up that he made use of designs furnished by Michelangelo. He died in 1566.

No. 138 — Descent from the Cross.

SS. Trinità de' Monti, Rome.

This fine fresco, now transferred to canvas, is in a dim little chapel in a nun's church, where it is sadly obscured by the feeble light.

What characteristics of the real scene are emphasized? Are other elements disregarded? Does the character of the sky deepen the impression of pathos? What is the effect on the picture of the ladders? Where is Michelangelo's influence visible? How is it modified? What is individual to the painter? Does this represent high artistic achievement?

BIOGRAPHICAL SKETCH.

Marcello Venusti was born in Como in 1515. He was a pupil of Perino del Vaga; his reputation has come, however, through

his association with Michelangelo, whose designs he often followed in his paintings. One of these, Christ bearing the Cross, is in the Borghese Gallery in Rome. A more original work is Christ driving the Traders from the Temple. Uncertainty exists as to the exact date of his death, 1579 and 1585 being variously assigned.

No. 139 — Christ driving the Traders from the Temple. (Detail.)
National Gallery, London.

Is this a convincing presentation of Divine wrath? or of the anger of a strong man? Does the confusion of the crowd indicate extreme terror? Would Michelangelo or Raphael invest the scene with more dramatic fervor?

Is there a sense of right proportions between figures and architecture? Do the twisted columns conflict with the lines of the group? What indications of Michelangelo's influence?

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NOTE: References to the master's friends and followers are found in all of his biographies, but usually in scattered paragraphs. A few are gathered together and here presented to aid the student whose time is limited; but it should be borne in mind that these do not exhaust the accessible material.

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The Sistine Ceiling.

BY H. H. POWERS, PH. D.

By a happy coincidence, which is rare in the history of art, the supreme creative spirit of Italian art came at the moment when art and Italy were ready for him. The technical training which began with Niccolò two centuries before was now complete. The human mind, if not knowing its mission, was freer than at any time before or since in Italian history. Art, long fostered by provincialism and local spirit, had outgrown its dependence on local conditions and was striving to think world-thoughts. The world was expectant and was waiting for the supreme synthesis. To appreciate this advantage we have but to ask what Michelangelo's art would have been if he had studied under Cimabue instead of Ghirlandajo, or had worked for the early followers of St. Francis instead of the humanist popes.

To these general advantages was added the signal good fortune of a patron as unique among patrons as Michelangelo was unique among artists. Colossal in ambition and aggressive in personality, his daring thought, though less creative and less sustained than that of Michelangelo, followed his lead with the delight that only those can know who find in another's words the expression of thoughts and impulses which they cannot utter. It was, to be sure, no unruffled sea over which these two titans sailed to their common goal. Tempests were frequent enough and such as to terrify lesser spirits. The first undertaking, too, ended in shipwreck, to Michelangelo's

bitter grief and our eternal loss. But if Julius abandoned the project of the tomb which he could not pay for, and with something less of candor and considerateness than we are wont to think appropriate in such cases, we must not forget that it was he who resisted the efforts of Raphael's powerful friends to secure the commission for the serene Madonna painter, or at least, to divide it between the two. Imagine the result if Julius had yielded. Michelangelo's work would have been a mutilated fragment. Or suppose the work had been done under the voluptuous and effeminate Leo. Michelangelo's work would never have been.

But favoring conditions do not alone suffice to produce great art. Italy and Julius furnished the opportunity, furnished, if you will, the theme, but the personality of the artist was the important factor. Michelangelo would have left his mark upon Italian art in the days of Giotto or under the patronage of Leo. Plain as is his indebtedness to the Florentines and to Ghirlandajo, nothing is so striking as the way in which he transcends them, converting their skill to nobler uses, vitalizing their thought with vaster meanings, escaping from their limitations and transfiguring their art. Nowhere in the history of that eternal partnership between society and the individual has the individual been more emphatically the predominant partner.

The Sistine Ceiling, the one vast project of Michelangelo's life which was destined to see completion, is at once the ripest product of his genius and the culmination of Italian art. Its defects, if such there be, are due to no imperfection of design or weakness in execution.

It is perfectly conceived, perfectly executed. They can only be sought in the nature of Italian art, in the ideals which for centuries had vainly striven for perfect expression. There are those to whom these ideals do not appeal. But even they are seldom disposed to deny their greatness or to question their eternal validity. The Sistine Ceiling is one of the few eternally valid things.

On the technical side the work is but the complete application of the discovery of Melozzo da Forli. It will be remembered that he applied the principle of foreshortening to the correction of the inclined and irregular surfaces of dome and vault ceilings which the prevalent Italian architecture offered to the artist for decoration. Instead of painting figures full length on an overhanging or horizontal surface, thus destroying all naturalness of attitude, Melozzo foreshortened the figures so that however much the surface might incline, the figure would seem to stand upright. There were serious objections to this whole procedure, notably the fact that the eye was compelled to ignore or forget the shape of the walls and thus the architecture was disparaged. But it is only just to recall that the painting of this period is far superior to its architecture, so that if the latter is sacrificed to the former it is not for naught. Melozzo's painting is not decoration, but it is art. It is sufficient to note that the principle was freely accepted at the time, that even architects offered no objection to this playing fast and loose with their conceptions, and incidentally that the Sistine Chapel was not a supreme architectural achievement. Michelangelo made no pretense of subordinating his art to that of a commonplace architect.

But when the figures on a dome or vault had been taught to stand upright the question naturally arose, On what should they stand? To this there are two possible answers. They can stand on air, *i. e.*, they can be hovering or floating figures, or something can be built (*i. e.*, painted) for them to stand on. In this case the artist must make a still larger use of his new principle, carrying up in appearance from the side walls an architectural structure on which his figures are to rest or stand. When it is remembered that these structures, carried up from the sides, must, after all, meet overhead, the difficulty of carrying out such a scheme without striking incongruity will be apparent. The fragments of Melozzo's work give us no hint of his solution. At a later day Correggio adopts the former solution, filling the central space with dangling legs and vaporous atmosphere. Michelangelo adopts the second, building upon either side an imposing structure on which are grouped the figures which are the important part of his work. These structures on the opposite sides are united by unobtrusive architectural bands which serve the further purpose of dividing the middle zone into panels suitable for decoration. With all his skill, the artist has not made his architecture perfectly plausible. The only wonder is that he has come so near it as he has. As a division of the surface it is perfect; likewise as furnishing supports for his figures. This is, of course, its double purpose. As a study in architecture it has no purpose or significance and it is the perversity of human nature to persist in so studying it.

In the central panels Michelangelo began by giving simple pictures such as might have been painted for a

side wall. Such are the Flood, and the Story of Noah, which, though logically the last in the series, are plainly the earlier and less adapted work. But the earlier events (*i. e.*, the later paintings) in the Story of Creation show a better appreciation of the place. The figures here float as in Correggio's work. But how great the difference! Instead of standing upright and showing the spectator their legs and fluttering draperies as though they were standing or rising in that position, Michelangelo represents them as floating and therefore in an inclined position like that of a bird in flight. Nothing is more inappropriate than a pair of legs hanging straight down with no function to perform. All the analogies of motion through the air require that the figure should incline forward and that the useless extremities should be unnoticed. This Michelangelo perfectly understands. The figure may be quite as vigorously foreshortened as any of Correggio's (note the retreating figure in the Creation of the Sun and the Moon), but the incongruities so disturbing in the work of the latter artist are wholly avoided. There is an amazing sense of buoyancy in these vast figures as they calmly float over land and sea.

In the side figures — the Sibyls and Prophets — the artist shows himself complete master of the foreshortening in which Correggio ran riot. Take a photograph of one of these figures and see if you can detect the incline of the wall on which it is painted. It is impossible to believe that the surface is not plane and upright, so perfectly has the corrective been applied. The most famous example of this is the much lauded figure of Jonah, which, though painted on a surface that leans heavily forward,

itself leans backward with a naturalness that is startling and irresistible. But with all this skill, Michelangelo never loses his head. The decorative figures that frame the central panels are not made to stand upright over the spectator's head for the simple reason that such views of the human figure are to the last degree inappropriate. They are essentially side-wall figures, the incongruity of their position being accepted as less objectionable than the incongruity of the upright figure seen from beneath. Correggio's ceiling is the work of a technician, but Michelangelo was an artist.

Of the more usual problems of technique it is hardly necessary to speak. We are at a loss which to admire most—the marvelous beauty of the figures, the calm and majesty of their aspect or the variety of their attitudes. Out of a myriad of attitudes of which the supple human figure is easily capable, art has chosen a score or two as conventional and appropriate. Not one of these familiar poses seems ever to appear in Michelangelo's work. And yet the attitudes chosen and possible to him alone, are every one as natural, as easy, as expressive, as artistic as those which art has made her own. The boundless versatility of the man is manifested thus in connection with a lifelong work which in definiteness and singleness of aim has no equal in art.

Again, with what singular power does he redeem the nude from its traditional reproach! Christianity had not favored, had indeed scarcely tolerated, the nude in art. It was not so much that the nude was impure as that it seemed unavailable for purposes of spiritual expression. Its suggestion is rather of the pride of the

flesh and the delight of the eye than of the struggle of the spirit. The neo-paganism of the fifteenth century hesitantly and half-heartedly plucks the forbidden fruit. Botticelli's nude is prudish and apologetic, Signorelli's coarse and repulsive. Michelangelo, first and last among artists, not only reconciles the nude with the spiritual purpose of Christian art, but makes it a vehicle of spiritual expression. ~~The~~ Bound Youth not only needs no drapery to be spiritual and pure, but if draped would lose half its spiritual power. With what everlasting contempt must we remember the man who painted clothes upon the figures of the Last Judgment!

But none of these considerations, important as they are, explain the Sistine Ceiling or justify its fame. It is not its manner but its matter that chiefly concerns us, its theme and the spiritual significance of its message. That theme is nothing less than an interpretation of God as the Creator of the Universe and the ruler and judge of mankind. In the long series of panels that portray the creation the attempt is by daring suggestion to express the spirit of the great transaction and to reveal God in his manifold character. First comes the creation of the inanimate Universe, the elements, as the ancients knew them. To the thought of olden time these elements had each their definite character, let us say their spirit. Earth and water were passive elements, fire an active element. The creation of these elements therefore suggests as many moods or aspects of the Divine Character. They serve merely as pretexts or opportunities for the expression of these aspects of the Divine. In these vast conceptions, the Creator is everything, the thing created

nothing but a symbol of his mood. Notice the Separation of Light and Darkness, that first emergence of the creative impulse from primeval chaos, so admirably expressed by the dimly outlined figure of the Creator as he rolls back the obscuring clouds. All is inchoate, dim and undefinable, but instinct with power. Turning to the Creation of Land and Water we see the passive elements suggested by a strip of placid sea over which floats the serene spirit of the Creator in infinite calm. His face is benign and peaceful, his hand outstretched in benediction rather than in creative act. The massive form is still the embodiment of limitless power, but it is power without violence, the power of inertia and repose.

Turn now to the Creation of Sun and Moon. The fiery orb is but feebly suggested by anything at the disposal of the painter, but were it omitted altogether the terrible majesty of the Lord of Day would be fully expressed to us in the aspect of the Creator as he sweeps through the Heavens, his form erect, his arm outstretched in fearful action, his face awful with vehement purpose and terrible energy, as he hurls from his open hand the mighty luminary on its wheeling course. The brow is furrowed, the eyes dart lightnings, the hair and beard stream back, the unused arm is tense with unconscious vehemence of purpose. Even the ministrant spirits, wrought up to excitement, turn with eyes full of terrified wonder at this unwonted aspect of the Almighty. The Greeks thought of Zeus as one who hurled the thunderbolts, but how feeble are all their attempts to represent this terrible aspect of his majesty! It remained for a

Christian painter to embody in the familiar form this awful power of nature.

Again the scene changes. Earth is complete and fitted for man's abode. The supreme act is at hand in which to the mind of man the work of creation culminates. Reclining in unconscious ease the image of God awaits the touch that shall send the life thrilling through his pulses. Perfect in his manly beauty, he looks out with sanguine, wistful gaze upon a gift whose beneficence he finds assured by the aspect of the Creator's face. For that face now reflects neither the inertia of the ponderous deep nor the fiery energy of the blazing sun, but the quiet benignity of a sympathetic spirit. The figure of the Creator, though lacking the vehement self-assertion noted above, is not shorn of its power. The face is benign in its strength and his irresistible will loses its terribleness in the sympathy with which it is clothed. The figure of Adam, perhaps the most beautiful in art, is instinct with the health and power that was meant to be the inheritance of his race. His face as he gazes into the face of the Creator expresses a single thought, confidence. Goodness in God and hope in man; thus life began, thus life was meant to be. Such is the artist's interpretation of this oldest story of our race.

In somber contrast with this Creative mood is his interpretation of the Divine attitude toward humanity fallen and debased. Note among the multitude of nameless figures who crowd the pedestals about the panels we have been considering, the youth who reclines upon a bunch of acorns (the emblem of Julius). His attitude is easy and restful, more expressive of lassitude than of

momentary repose. His beautiful face is quiet, the seat of no passing expression. But it is a face of inscrutable sadness. We can imagine him gay among the gay, can see the smile play over his face and hear the ripple of laughter that greets the passing jest. And then, when the smile has faded and the laugh has died away, we see the face become itself again, quietly sad and, as it were reflecting, all unconscious, the gloom of that sorrow whose somber shadow never quite lifts from life as we know it. We may ignore it and, ostrich-like, hide our heads in the sand, but we can never escape it. The man who walks with open eyes sees no cloudless skies in this world of ours. Through Adam we gaze upon life as the Creator meant it; through this youth we gaze upon it as it has come to be.

This brings us by a natural transition to the supreme work of the ceiling, the prophets and sibyls in which the artist symbolizes the relation of God to his fallen creation. The prophets have in addition to their general character, an individuality of their own made familiar by the prophecies which bear their name. This individual character Michelangelo has expressed with marvelous accuracy. Notice the startled and impulsive Ezekiel ready to launch into vehement utterance or action. How vividly this recalls the temper of the Vision of Ezekiel, that spiritual cyclone which sweeps through the skies. Compare the pent-up energy of this single figure with the affectation of violence in Raphael's Vision of Ezekiel, where smiling cherubs play hide-and-go-seek around the form of Jehovah whose Madonna-like placidity is thinly disguised under shaggy beard and flowing hair. Or,

again, note Jeremiah, whose lamentations are so well suggested by the inert, despondent figure, his face buried in his hands. The youthful Daniel presents the prepossessing appearance with which the narrative makes us familiar. Isaiah, grandest of all the prophets, but most inscrutable, has at once the most impressive and the least definable face. Lastly, Jonah, colossal in size and astounding in conception, reels in amazement and dismay at the decision of the Almighty to discredit his message in the interest of humanity. These character interpretations are given added character and piquancy by the varied suggestion in the attendant spirits who symbolize inspiration. For Ezekiel they are frenzied, for Jeremiah woe-begone, for Joel benignant, for Isaiah earnest, and for Jonah expostulatory and reproving.

But the very need of thus expressing individual differences in the case of the prophets is an obstacle to the representation of the great central theme, the spirit of prophecy. It is, therefore, in the representation of the sibyls where the artist was unhampered by individual details that the thought of Michelangelo, ever tending toward the sublimest generalizations, finds its fullest expression. In the choice of figures, in the suggestion of age and character, there is indeed the utmost variety. But the aim of the artist is rather to embody a single thought in widely different forms than allow each to express a thought suited to its peculiarities. Like the musician who combines many different instruments for the rendering of a single theme, Michelangelo has emphasized the transforming power of the divine message by showing its reaction upon girlish youth and ripening

womanhood, upon sober years and withered age. The Delphic Sibyl looks out with eyes dilate with wonder at the thought within, not lively with curiosity at the things without. Erythrea sits calm and sedate but all unconscious, regardful only of the book and the fateful line which she traces with her finger as she reads. Persica, old and wrinkled, turns her face almost away as with failing eyesight she reads in the closely held book the message she is to deliver. Colossal in figure and strong of mind and will, the Cumæan Sibyl sits all unconscious of her titan majesty, as with knitted brow and mouth half opened to help the heavy breathing she seeks to read the lesson of human fate. Marvelous this unity in diversity, this singleness of spirit with which these different beings perform their common task.

To the Libyan Sibyl we may perhaps turn for the fullest expression of Michelangelo's thought, the culmination of his stupendous art. Young and yet no longer a girl, the charm of womanhood is at its zenith. A face of more than Grecian beauty, a frame as powerful as it is refined and pure, she sits easily in one of the most unusual and most beautiful attitudes in art as, poising her weight upon her feet, she turns to lift down the heavy book from which she is wont to read. Her face tells us that she expects no message of lightness and joy. Hers is a solemn task and she is solemn in the doing of it. Her figure is fit for a goddess, her soul has room for the thought of a God.

She is a woman, say you? Nay, but what is woman, not in her imperfection but in her perfection and in her ideal? Disentangle if you can from all the confusion of

experience and thought the essence of the feminine, that goal toward which by the irresistible logic of events woman's character slowly, inexorably tends. What is that ideal, that essence? If we can escape for a moment from the tyranny of passing fads and fancies our answer cannot be doubtful. Amid all the virtues and faculties which are the equipment of every rounded nature stands out distinctive above all the rest the feminine mission of charm. Most efficient when least conscious, the eternally feminine expresses itself in nothing so much as in the consciousness of a world to win, and power to win it through the inscrutable gift of feminine charm. In league with this are all her virtues; tributary to it are all her powers. When a woman fails of this instinct which reaches out with subtle magnetism to win and subject all to her beneficent sway, she may gain all possible compensations but she ceases to be a woman.

And of all this our Sibyl knows nothing. For her this woman's realm does not exist; she craves no subtle conquest, exerts no magic spell. Infinitely more glorious than woman she does not stir our pulses, this being who belongs not to man but to God. Unconscious of our sympathy and careless of our neglect, her vast spirit wholly given to the mission for which it is fit, she illustrates the power of this greatest of artists to endow with higher feelings and higher thoughts the forms that elsewhere in our minds are wedded to the human and the finite.

The thought of Michelangelo is neither intricate, confusing, nor obscure. It is simplicity and candor itself. If we fail to grasp it, it is simply because we have no

room for it in our slighter natures. The majesty of God, now calm and reposeful, now terrible in self-assertion and again glorious in benignity and love; the pathos of man's life, buoyant and sanguine in its beginning, but bearing about in its inmost consciousness, as a background upon which all other experiences are cast, the shadow of the great world's sorrow; and lastly, the infinite solemnity of God's message to man, these are the thoughts at once simple and sublime which inspire this greatest work of human art.

SECTION V.

Venetian Painting of the Sixteenth Century—I.

GIORGIONE AND TITIAN.

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Lesson 19.

JACOPO DE' BARBARI (Jacob Walsch). 1450?-1515?

OUTLINE FOR STUDY.

A Venetian artist, self-expatriated; residence in Nuremberg; influence on Dürer.

Later years at the Court of the Netherlands; adoption of the Flemish manner.

His fame as an engraver; subjects treated; his sign manual.

Extant paintings; their peculiarities. "A point of contact between German and Italian schools."

TOPIC FOR FURTHER RESEARCH.

Trade routes from Venice to Germany. (Gibbins.)

BIOGRAPHICAL SKETCH.

Jacopo de' Barbari was born probably in Venice about 1450. His early work shows the influence of Giovanni Bellini and Antonello da Messina. About 1490 he is thought to have settled in Nuremberg, where he was known as Jakob Walsch, or foreigner, and where he became the friend of Albrecht Dürer, exercising a marked influence upon his art. In the Correr Museum in Venice is preserved a great map of Venice by him, the wooden blocks for which were cut by German workmen. In 1501 he was called to Augsburg by Emperor Maximilian, later going to the Netherlands in the service of the House of Burgundy, the Archduchess Margaret granting him a pension in 1511. He died about 1515.

QUESTIONS ON SPECIAL PICTURE.

No. 241 — Portrait of an Unknown Youth.

Imperial Gallery, Vienna.

Formerly ascribed to the early Florentine school.

What points of interest in this face? What is the character impression? Is it unusual in any way? What denotes that it is a study from a living model? Was the artist a master of drawing? Is it subtle painting?

Does it suggest early Florentine work? early Venetian? Cf. B174, 188, 190, 332, 344, 353.

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GIORGIONE (Giorgio Barbarelli). 1477?-1511.**OUTLINE FOR STUDY.**

Character of early Venetian art; its feeling for color, treatment of landscape, introduction of genre subjects.

The influence of Giovanni Bellini upon his contemporaries.

The scanty facts concerning Giorgione's life and work. Frescos on the façade of the Fondaco dei Tedeschi. Work for the Doge's Palace.

The altar-piece at Castelfranco; an old-time theme treated in the modern manner.

Changes effected in landscape painting by Giorgione; his poetic interpretation of nature; relative importance of landscape and figures.

His treatment of so-called classical themes; disregard of narrative; the aloofness of his figures; their freedom from self-consciousness.

Portraits generally ascribed to Giorgione; physical characteristics of face and head; introduction of the hand; subtle character study.

General characteristics of Giorgione's art: delicacy of line; warmth of color; development of sensuous beauty; the refinement of his art; its power to inspire a mood.

The high esteem enjoyed by Giorgione during his brief life; the Giorgionesque element in later Venetian art.

TOPICS FOR FURTHER RESEARCH.

Foreign trade-guilds in Italian cities; the Fondaco dei Tedeschi. (C. & C.: *Life of Titian*, v. 1. 80-84.)

Catarina Cornaro, Queen of Cypress. (Wiel: *Story of Venice*. Harpers, Sept., '78. Brown, *Studies*.) Cassoni (chests for bridal outfits).

BIOGRAPHICAL SKETCH.

Modern critics find no authority for the tradition that Giorgione was a son of the Barbarelli family, Venetians of high birth living in Castelfranco. In the only extant document from his own hand, the artist signs himself *Zorzon de Castelfrancho*. The popular name of Giorgione means simply big George. He was born about 1477 and early studied under Giovanni Bellini, soon surpassing even his master in his use of colors, handling of light and shadow, and in his appreciation and interpretation of landscape. Together with Titian, he painted in fresco the façade of the German warehouse, the *Fondaco dei Tedeschi*, work that has almost disappeared through the action of the salt air. The authenticity of works ascribed to Giorgione is still the subject of controversy, and only twelve are recognized by Signor Morelli as undoubtedly genuine. His influence, however, was such that many pictures by lesser artists show the influence of the new spirit which he brought into Venetian art. He died of the plague in 1511, and was buried in the cathedral church of the picturesque walled town of Castelfranco.

QUESTIONS ON SPECIAL PICTURES.

No. 242 — Christ bearing the Cross.

Fenway Court, Boston.

Formerly in the Loschi Palace in Vicenza. A similar picture also ascribed to Giorgione is in private possession in Venice. In the Church of San Rocco is still another of the same subject which has been ascribed alternately to Titian and to Giorgione.

What suggestion here of Giovanni Bellini's influence? Compare with the Christ by Cima, B358. Is this face more delicate, more sensitive, more divine? Why the

side-long glance? Is this a new interpretation of the Christ character? Does it claim attention because of its sentiment or for the character of the work? Cf. B354, C57. What qualities of Giorgione's art are shown in this picture? Do they recur?

No. 243 — Stormy Landscape with Soldier and Gipsy.

Giovanelli Palace, Venice.

On canvas, less than 3 feet square. An undoubted work by Giorgione. It has been known under this title since 1530, when it was described by a Venetian writer. Herr Wickhoff, however, interprets it as the story of Adrastus and Hypsipyle as given in the Thebaid of Statius. If this be true, Giorgione has chosen his own interpretation of the tale. It is also known as Giorgione's Family.

In what spirit has Giorgione treated the story on which this is thought to be based? Is there any incongruity in the scene? What suggestion of classic theme or setting is there?

What treatment of landscape have we had before? Compare with this. What new elements are introduced? What part in the whole do the figures play? How legitimate is this?

How are the trees painted? What decorative use is made of them? Are the buildings picturesquely treated? What does the sky add? In what respect is this a modern work?

No. 244 — Judgment of Solomon.

No. 245 — Trial of Moses.

Uffizi, Florence.

Two small companion pictures which all critics now agree in ascribing to Giorgione's youth. Morelli says they may have

been painted in his sixteenth or eighteenth year. Together with the Knight of Malta they were in the Medici villa, Poggio Imperiale. The Trial of Moses is also called Ordeal by Fire, referring to a rabbinical legend of Moses' childhood.

How completely has the artist told the stories from which these pictures are named? Has his desire been to paint vivid narrative? What proportion of the field of the picture is occupied by the figures? What does this indicate as to the artist's principal interest? What physical characteristics have the figures? What is their mental attitude? Does their mood influence us as we study the picture? Is it a defect that the stories are not more vividly told?

In what way is the landscape treated? Compare Perugino and Raphael, Botticelli and Ghirlandajo. How is distance represented? How are the trees painted? Are the details of leaves, bark, etc., carefully represented? Are they carelessly painted? How are the trees arranged upon the canvas? What effect have they upon the light and shade of the pictures? on the distribution of masses, of color and of shadow? Would the pictures be equally pleasing without the trees?

Compare these pictures with Bellini's Allegory, B347. What resemblances are marked? Compare with others by Giorgione. Does the boy's work suggest the man's development?

No. 246 — Portrait of a Young Man.

Kaiser Friedrich Museum, Berlin.

"One of those rare portraits such as only Giorgione and occasionally Titian were capable of producing."—*Morelli*.

What are the marked characteristics of this face? Has it life, strength, beauty? Is it effeminate, sensitive, proud? Cf. 242. What points of physical resemblance? Is the character impression similar?

Do the dress and the style in which the hair is worn make the picture less beautiful, less attractive? Do they add to its interest? Is the artist's skill shown in the technical excellence of the painting or in his presentation of an individuality?

Notice the parapet with its monogram, and the position of the hand. Are these found in other pictures ascribed to Giorgione? Are these points of mere idle curiosity or may they have meaning and value?

No. 247 — Madonna enthroned with SS. Francis and Liberale.

No. 248 — Madonna and Child. (Detail of 247.)

Cathedral, Castelfranco.

An unquestioned work by Giorgione, painted about 1504 for the Costanzi family, whose coat-of-arms appears on the throne. Tradition has connected St. Liberale with Matteo, the son of the family, whose early death occurred in that year. This picture has suffered five restorations, despite which it still retains an "indescribable charm of light and color."

In what work before this date, 1504, has the pyramidal form of composition been so marked? Compare in date with work of Bellini, Raphael, Fra Bartolommeo. Are there especial advantages in this form of composition? What details ally this with the work of early Venetian painters? What phase in the development of the

Madonna theme does this represent? Is the entire picture conceived in this spirit?

Why is the banner introduced? Does it affect the composition? In what respects is the landscape effectively arranged? What does it add to the picture?

Why is Madonna placed so high? Divide the picture in half by a slip of paper; the upper half is a picture in itself. Has it the same interest or character as with the lower figures? In what respect is it more modern?

Is this work stimulating or restful? Does it inspire to thought, to action, to revery? Is it peculiar in this?

No. 249 — Apollo and Daphne.

Seminario, Venice.

Painted on wood. Probably a panel from a cassone or bridal chest. It has suffered from time and repainting.

Recall the story of Apollo and Daphne. Is it here treated by the artist in the same spirit as the Adrastus and Hypsipyle, so called? Is narrative, representation of the human figure, or landscape the artist's chief interest? Does the landscape resemble others by Giorgione in the elements introduced — figures, buildings, trees, hills; in the way in which these are painted; in the romantic quality of the whole? Compare Botticelli's treatment of a classic theme, B167; Raphael's, C183. Does this suggest a youthful or immature artist? Is the work slightly or painstakingly carried out? What marks of genius are to be noted? What gain to Giorgione's reputation as an artist results from the attribution to him of this picture?

No. 250 — A Knight of Malta.

Uffizi, Florence.

Life-size portrait on canvas. The majority of critics agree in ascribing this work to Giorgione.

No. 254 — Portrait of a Man.

Gallery, Budapest.

Thought to be the poet, Antonio Broccardo. Morelli says, "We linger over this melancholy figure fascinated by the expression which seems so full of meaning, as though this young man were about to confide to us the secret of his life."

Is the portrait character predominant in these faces, or has the artist introduced a personal note? Are they men of action? Is this a passing mood in which we see them? Have they the same vital quality as 246?

Note the broad, low forehead, oval face, breadth between the eyes. Do these features recur in Giorgione's unquestioned work?

What accessories are seen in both 246 and 254? Have they any bearing on authorship? Is the introduction of the hand an innovation? What does it add?

No. 251 — Sleeping Venus.**No. 252 — Head of Venus. (Detail of 251.)**

Gallery, Dresden.

In 1525 a work by Giorgione, a Sleeping Venus with Cupid in a landscape, was described as being in the Casa Marcella, the Cupid being by Titian's hand; it is known to have remained in Venice until 1646. When this picture came to Dresden the Cupid still in it was so damaged that the director had it removed and the picture restored; it was then catalogued as a copy by Sassoferrato after Titian. To Morelli is due its recognition as a masterpiece of Giorgione's art.

Are repose and relaxation well suggested? Are the lines of the body modified in the interest of beauty? Notice the parallel lines of the arm and body. Where is the right foot? Is this natural? In what other pictures is there a similar arrangement? How has the painter avoided any coarse or evil suggestion? Does the face reveal anything of the self-consciousness of a model? What is its character? In what does its beauty consist? Has Giorgione used this type of face elsewhere? Compare with the type used by Leonardo. With Raphael's type, 151. What elements of great beauty in the Venus face? What is its character?

No. 253 — The Concert.

Louvre, Paris.

Known often as the *Fête Champêtre*, happily translated by Mr. Cook as a *Pastoral Symphony*. Its color adds greatly to the charm of the picture.

Are these figures arranged by chance, or are there main lines that lead the eye from one to the other? Are the bodies modified in any way to secure such lines? Is the picture closely bound together in thought? In how far does it explain itself?

Is there any exception to be taken to the artist's treatment of the nude, considered by itself? Do the attendant circumstances make it unpleasing? Is there any interpretation which might pardon this incongruity? Is there any lack of refinement in the treatment of the theme? Cf. 243, 251.

In what does the picturesqueness of the landscape consist? What details give it the feeling of reality?

No. 255 — The Three Philosophers.

(Æneas, Evander, and Pallas.)

Imperial Gallery, Vienna.

This picture was described by an anonymous writer in 1525 as an oil painting on canvas, begun by Zorzi da Castelfranco and finished by Sebastiano Veneziano (Sebastiano del Piombo), representing three philosophers in a landscape, contemplating the sun's rays. Herr Wickhoff interprets it as the aged seer Evander, with his son Pallas, pointing out to Æneas the rock on which the future Capitol should stand.

What impresses you most in this work, the persons or the setting? Would the setting be interesting without the persons? the persons without the setting? Would the bearded figure produce the same impression if sharply outlined against a bright background and in a full light? What use does the tree trunk serve?

Can you make out anything definite that these persons are doing? Is it desirable that you should be able to do so? Can you form a definite idea of what kind of persons they are? Is this desirable?

Does the picture give you definite topographical knowledge? Failing this, is there anything worth while for the picture to convey? If so, what? To what do you refer such impression if you have it?

No. 256 — Shepherd Boy.

Hampton Court, England.

From the collection of Charles I, where it was catalogued as a Giorgione. Mr. Berenson warmly advocates this ascription. Mr. Cook, a late biographer, suggests the name of Torbido as the probable artist.

In what sense does this represent a shepherd lad? What is indicated by the attitude? Is it one of tension or suspense? What gives it the poetic quality? What is the effect of the rather unkempt hair? In what other pictures does it occur?

What is Giorgione's type of beauty? Compare Raphael, Michelangelo, Titian. Does this conform to any of these types? Is there any suggestion of Leonardo's influence?

Does this suggest early or late art? the work of a youthful or mature artist?

No. 257 — Madonna with SS. Anthony and Roch.

Prado, Madrid.

From the collection of Philip IV in the Escorial and for a time ascribed to Pordonone; later called an early Titian. It is an admirable example of the Giorgionesque in Venetian art, whoever may have painted it.

In how far does this recall the Madonna of Castelfranco? What is the character of the Child in each? What attitude does the mother take toward the Child? Is one of an older type than the other?

Would these pictures make a stronger appeal to the spectator if more dramatic, if the saints were more actively devotional? What feelings do they inspire?

Is this a work of refinement, of beauty, of power? Has it the marks of youthful or of mature work?

No. 258 — Holy Family with St. Sebastian.

Louvre, Paris.

Morelli calls this the work of some pupil or imitator of Giorgione, but Cook considers it an example of Giorgione's own more developed style, possibly completed by a pupil.

From which direction does the light come in this picture? Is this usual? What is the effect on the face of the Magdalen? Is this merely technically correct or has it a serious art value? Do you notice any peculiar method in drawing or modeling? Compare Botticelli, Leonardo. Have the shadows apparently been used for other purposes than showing the form of the figures or other objects? If so, what?

Are the expressions felicitous? Does the Child resemble any other in this lesson? Is the resemblance in form and feature or in attitude and expression? Is the Madonna strikingly spiritual? maternal? beautiful?

How does the landscape compare with those of Florentine artists? with modern landscapes?

GENERAL QUESTIONS ON GIORGIONE.

What new elements did Giorgione introduce into art? Were his innovations those of method or of spirit?

What is the character of his landscapes? Does their excellence consist in their exact transcript of nature? How freely does he use landscape?

Is Giorgione a narrative painter? How does he tell a story? What relation have his figures to each other? Are they self-conscious?

Are his portraits character studies? Have they Leonardo's enigmatical quality?

Is Giorgione's world one of fact or fancy? Does he differ from other artists in this respect? How completely does he carry his audience with him?

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Lesson 20.

TITIAN (Tiziano Vecelli). 1477-1576.

Titian's Early Life and Work.

OUTLINE FOR STUDY.

"Titian's Country"; his life-long appreciation of its charm.

The artistic life of Venice in the last decade of the fifteenth century; the effects of financial prosperity; the growing demand for portable pictures.

Titian's apprenticeship and comparatively late development. The inspiration of Giorgione's genius, a permanent factor in his art; Palma's influence; his independent genius.

Early frescos and their fate.

Titian's Giorgionesque manner as seen in the Gipsy Madonna and the Concert.

Early Madonna pictures: the perfect development of Bellini's favorite theme; Titian's interpretation of the Madonna character.

The Assumption of the Virgin, the culmination of the series; its consummate art and lofty emotion.

Titian's methods of work; the simplicity of his means; thoroughness; care in finishing; the impression of easy mastery in the finished product.

TOPICS FOR FURTHER RESEARCH.

The Dolomite Country.

Aldus Manutius and the Aldine Press. (Oliphant,

*Makers of Venice; Symonds, Revival of Learning;
C. & C., Life of Titian.)*
Painted house fronts. (C. & C., *Titian.*)

BIOGRAPHICAL SKETCH.

Tiziano di Gregorio di Conti de' Vecelli was born in Pieve di Cadore in 1477. His father and grandfather held positions of responsibility in the community, the family being an ancient one of the petty nobility. At the age of nine or ten the boy was sent to Venice, coming within a short time into the studio of the Bellini. He is believed later to have studied under Giorgione; certainly from 1504 to 1512 the influence of that master is marked in his work, and in the decoration of the Fondaco dei Tedeschi in 1507-1508 he worked under Giorgione's direction. In 1511 he was in Padua working in fresco in the Scuola of Sant' Antonio and the Scuola del Carmine. Four pictures attributed to him still exist, but they have been repainted in oil, cleaned, and "restored," and have little charm to-day. On the death of Giovanni Bellini in 1516, Titian succeeded to his position in the service of the state, his duties being to paint the portrait of each succeeding doge and any ceremonial picture in which he might appear. The battlepiece promised by Titian in 1513 in his requests for a position was not completed until 1538, and then under threat of losing his patent. This great picture, the Battle of Cadore, painted in the Council Chamber, together with his portraits of the doges and all the work by earlier artists, were destroyed in the fire of 1577. During the years 1516-1523 we find him in frequent communication with Alphonso, Duke of Ferrara, for whom he executed a number of pieces, though never so punctually as his patron desired. It was during these years that some of Titian's greatest Venetian altar-pieces were painted, the Assumption and the Madonna of the Pesaro Family amongst others, while commissions from Vicenza, Verona, and Brescia were clamoring for his time. By the Duke of Urbino, Francesco Maria della Rovere, he was also importuned for "at least one of the pictures" promised, La Bella being one amongst

many resulting from this friendship. In 1523 began his relations with the Court of Mantua, which lasted until 1540. It was through the Mantuan prince, Federigo Gonzaga, son of Isabella d' Este, that Titian met Charles V at Bologna in 1530, painting at that time his first picture of the emperor, whose friendship and patronage, together with that of Philip II, he enjoyed till the end of his long life. In 1533 he received from Charles a patent of nobility creating him Count Palatine, Count of the Lateran Palace, and Knight of the Golden Spur. The emperor showed him also many marks of personal attachment and appreciation, saying once to a questioning courtier that he could create many counts, but not one Titian. In 1548 Titian was summoned to the Imperial Court, then in Augsburg, where for eight months he painted portraits of the emperor, of Philip his son, and of many others in the court circle. During the last forty-four years of his life Titian had constantly on hand work for the Spanish monarch, and Spain is still, after two disastrous palace fires, richest of all the countries in the master's work. For Charles, only religious pictures or portraits were painted, but for His Most Catholic Majesty Philip II fully half of the many paintings were mythological subjects, these being done by the master himself, the religious pieces largely with the help of pupils. The allegorical subjects dictated in every particular by the royal patron are naturally devoid of artistic interest. Nor did this constant activity for his princely patrons prevent the completion of many works for the churches and brotherhoods of Venice. Few Italian artists have left a larger number of pictures, none of higher uniform excellence, than Titian.

Few drawings or preliminary sketches for his work remain, and these are slight and deal with a special action rather than with problems of form or composition. Of his methods of painting we learn through his pupil, Palma the younger: "He laid in his pictures with a mass of colors which served him as a groundwork for what he wanted to express. I myself have seen such powerful strokes swept in by him in solid pigment, sometimes with pure 'terra rossa,' sometimes with a brush full of white lead; and with the same brush, dipped in red or black or

yellow, he picked out the lights. In four strokes he had sketched in a remarkably beautiful picture. Then he laid the picture against the wall and left it there often for several months, and when he wanted to work at it he examined it very critically as if it were his mortal enemy, in order to discover any possible faults. . . . The final touches he softened, occasionally modulating the highest lights into the half-tones and local color with his finger."

Though not in general a rapid painter, his quick perception and sure hand were especially valuable to him in his portrait work. "In a few strokes, the true likeness, the spirit of a portrait is caught," writes Aretino. The brilliant color of Titian's early work is in his later pictures simplified and deepened, but is even more truly color than before, while broad strokes take the place of detailed finish. In Titian the old man, we have a precursor of the modern method, and this although his eyesight was nearly gone. To the very end of his long life of ninety-nine years he worked with his brush, dying of old age during the terrible summer of 1576, while the plague was ravaging the city. He was buried in the Church of the Frari, in the presence of his greatest altar-pieces, the Assumption and the Madonna of the Pesaro Family.

QUESTIONS ON SPECIAL PICTURES.

No. 259 — Madonna and Child.

Imperial Gallery, Vienna.

Known as the Gipsy Madonna, and generally accepted as one of Titian's earliest easel pictures.

What type of beauty have we in the Madonna? Is the Child divine? natural? How successfully can the two be combined? Compare Leonardo, Raphael, the early painters.

Does the relation of the mother to the Child ally this to the old-time pictures? or is it modern in sentiment?

What new methods of work are evident? Compare Giovanni Bellini's Madonnas. Does it resemble Bellini's work in any respect?

What does the landscape add? Does it suggest Giorgione?

No. 260 — Madonna of the Cherries.

Imperial Gallery, Vienna.

Painted on wood, but transferred to canvas. The saints are Joseph and Zacharias.

No. 261 — Madonna with Four Saints.

Gallery, Dresden.

Panel, figures life size. The saints are John the Baptist, Mary Magdalene, Paul, and Jerome. From the Grimani Palace in Venice.

No. 268 — Madonna with St. Bridget.

Prado, Madrid.

Panel, painted possibly as early as 1505. From the Escorial and long attributed to Giorgione. St. Bridget of Sweden and her husband Ulf or Ulphus are the attendant figures. St. Bridget is apparently from the same model as the so-called Violante of Palma. Ulphus may be a donor

No. 273 — Madonna with St. Anthony.

Uffizi, Florence.

Panel, figures just under life size. St. Anthony Abbot is seldom represented. All the pictures in this group were painted before 1515.

What points of resemblance in this Madonna series? Does the similarity become monotonous? Is there any change or progression? In what important respects do they differ from 259? In which is the resemblance

greatest? Why is the full length figure of Madonna abandoned?

Compare with Raphael's Madonna groups; consider technique, grouping, types of beauty, religious character. How does each interpret the Madonna character? Which would be the more interesting type of woman to know? Is the same true of the saints? Do any of them seem like portraits? What previous study is recalled by Ulphus in 268? How successful are the children? Does 261 differ from the others in any important respect?

What other artists have made a similar use of light and shade? What effect does Titian produce by its means? How does he paint the garments? Is there a feeling of texture? Are the figures sharply outlined? Is the drawing incorrect or deficient? Is the modeling delicate? How is the sense of roundness produced?

No. 262 — The Concert. (Questioned.)

No. 263 — Head of Monk. (Detail of 262.)

Pitti, Florence.

Long considered the most typical work of Giorgione. Morelli was the first to attribute it to Titian. It may still well exemplify the Giorgionesque element in Venetian art. The picture, especially in the side figures, has suffered very much from time and retouching. Gronau suggests that it may be one of the pictures finished by Titian after Giorgione's death.

What accessories of handsome fabrics has the artist used? Are they needed? How intimate is the connection between the figures? Does it resemble Giorgione's work in that respect?

What is the character of the three faces? Upon which one is interest centered? What compels this? Is it a baffling, mysterious face? Does it inspire a mood? Does the music contribute to that end?

No. 264 — Artless and Sated Love.

No. 265 — Artless Love. (Detail of 264.)

Borghese, Rome.

In this name we have followed Crowe and Cavalcaselle. The more common name is Sacred and Profane Love. Herr Wickhoff interprets the scene as Venus tempting Medea to yield to her love for Jason. The picture is first mentioned in 1613, when it was in the collection of Cardinal Borghese, and was called simply Beauty, unadorned and adorned. The arms of Niccolò Aurelio, High Chancellor of Venice, are carved on the rim of the marble trough. The color is radiant. Painted about 1510-1512.

Is this story treated in the same spirit as Giorgione's Concert and Stormy Landscape, 253, 243? Is it more intelligible, more pleasing? Is there any appropriateness in the bas-relief of the fountain? in the Cupid playing in the water? In how far is the enjoyment of this work dependent upon its explanation?

What resemblance is there between the two maidens? Is there an equally pleasant character impression from both? Which is the more unconscious? How is the beauty of the nude form emphasized?

Compare 265 with Giorgione's Venus, 251. Which is more delicately conceived? May one have served as suggestion for the other? Does this model appear in other works by Titian?

What does the landscape contribute to the scene? Is the time of day suggested, high noon, early morning, or evening? What element of sentiment is thus added to the picture?

No. 266 — The Man with the Glove.

Louvre, Paris.

From the collection of Louis XIV and signed Ticianus.

What type of character is represented? Is it sympathetically treated? Has this face a marked affinity with any of Titian's manly types?

What use is made of costume to increase the effect? Does the merging of dress and background give an impression of unsubstantiality? Has it any advantage?

Is the feeling of personality strong? or is the skill of the artist the main impression? How much can we judge of the artist's character from such a portrait?

No. 267 — St. Mark enthroned with Saints.

S. Maria della Salute, Venice.

Painted for the Church of Santo Spirito probably in 1504 (1512, Crowe and Cavalcaselle), when the plague had threatened the city, but few had actually died. The saints are those who gave protection against the plague, Cosimo, and Damian, Sebastian and Roch. Vasari says that a "great many have taken it for Giorgione's work."

What form of composition has Titian here used? Is this customary in his work? Is the picture skilfully designed? Is the perspective correctly handled? Are the forms well modeled? What is unusual in the use of light and shadow? Is it effective?

What types of faces are used? Have they a portrait character? Are differences of character, of temperament, of age, emphasized? Cf. 275. Do they resemble those used by Titian elsewhere? by Giorgione?

No. 269 — The Tribute Money.

Gallery, Dresden.

Panel, painted about 1514, probably for Alphonso d' Este, whose favorite legend, "*Quod est Cæsaris Cæsari, quod est Dei Deo,*" always appeared on the gold coins of Ferrara. Morelli is inclined to date it as early as 1508. It is signed *Ticianus*, a form which Titian used until 1528. The work is distinguished by exquisite detail and finish.

How are the faces of Christ and the Pharisee contrasted? Is this a usual conception of Christ? Do the hands suggest character? Are they in harmony with the face? Compare with Giorgione's Christ, 242. What more satisfactory interpretation of the Christ character have we studied? in what respects?

Cf. B140. Has the later artist so far surpassed the earlier as to make Masaccio's work seem unworthy?

No. 270 — Assumption of the Virgin.

No. 271 — The Virgin. No. 272 — Angel.

(Details of 270.)

Academy, Venice.

On wood, 22½ x 10 feet. Painted 1516-1518 for the high altar of the Church of the Frari. The smoke of the candles had so blackened it that the French in 1797 did not consider it of sufficient value to transport to Paris. It was cleaned when taken to the Academy in 1815 and the lower portion restored.

What is the center of interest in the picture? In what ways is this secured? What would be the effect if the lower portion of the picture were not so dark? If the angels were only clustered about Madonna's feet? If the air behind her were filled with them? Are they bearing her up or does she rise by some other power?

Is the picture divided in two? Compare Raphael's Coronation of the Virgin, 146; his Transfiguration, 200. Are the lower figures equally excited in both pictures? Is the effect the same?

Compare Correggio's Assumption, 227. In which is there the greater feeling of uplift? Are they equally able? equally restrained and dignified? What means does Correggio use to center attention? Cf. 230, 235. Which artist loves and understands child-life and form best?

What is the character of Madonna? Is she of the same type as those just studied? What are her emotions? Is she fitted for such an experience? Why is her frame so large and strong, and draperies so voluminous? Compare the Sistine Madonna, 196.

Is this representation of God the Father adequate? Why the angel attendants? Compare Michelangelo, 109.

What technical excellencies in the work as a whole? Is it merely a *tour de force*? What measure of spiritual excellence has it? How strong is the artist's feeling for beauty? Has his appreciation for beauty a limited range?

No. 275 — Three Saints. (Detail.)

Louvre, Paris.

In the full picture the three saints, Stephen, Ambrose, and Maurice, are seen adoring the infant Christ as he lies in his

mother's lap. A similar picture is in Vienna in which St. Jerome takes the place of St. Ambrose.

What opportunity does a group of three men's heads offer to an artist? How does Titian treat them? What other artists have studied men's heads in this way? How constantly have the manly and the saintly been combined?

Compare Titian's work of this period, studying the men's faces. What is his interpretation of old age, of youth, of manhood? Has he more sympathy with one period of life than another? What qualities are emphasized?

How does Titian represent hair and beard? Does it show signs of carelessness? What advantage has such treatment?

Lesson 21.

TITIAN'S MATURITY.

OUTLINE FOR STUDY.

a — Life and Work in Venice.

Great altar-pieces of Titian's middle period; the Madonna of the Pesaro Family; Death of St. Peter Martyr, its dramatic power and technical ability.

Titian's work for the Republic; his worldly wisdom; controversy with Bellini over a government position; portraits of the doges; fresco of St. Christopher. The Battle of Cadore; delays in its completion; its disingenuous appeal to civic pride; masterly and original treatment of the subject.

Titian's home life; his social enjoyments; life-long friendship with Aretino.

b — Titian, the Court Painter of the Sixteenth Century.

His Princely Patrons.

The Bacchanal series for Alphonso d' Este, Duke of Ferrara.

Venetian interpretation of classic story; the voluptuous character of Titian's treatment; its freedom from sensuality.

Relations with Pope Paul III and the Farnese family; visit to Rome in 1545 and reception by the artist community; portraits of the Pope and his sons; promised advancement for Titian's family.

Favor shown by Emperor Charles V; Titian's patent of nobility; his journeys to Augsburg in 1548 and 1550; numerous portraits of the imperial family. The Trinity, the Emperor's constant companion. Titian's work for Philip II; the favorite art themes of his Most Catholic Majesty; the limitations of a court painter.

TOPICS FOR FURTHER RESEARCH.

The independent rôle of Venice in imperial and papal politics.

The Hall of the Great Council, Venice. (Symonds, *Fine Arts*. C. & C., *Life of Titian*.)

Charles V at Yuste.

Titian and Cranach at Augsburg. (C. & C., *Life of Titian*.)

QUESTIONS ON SPECIAL PICTURES.

No. 274 — Altar-piece.

SS. Nazzaro e Celso, Brescia.

A polyptych ordered by Averoldo, Bishop of Pola and papal legate in Venice, for the church where it still hangs in his native town. The central panel represents the Resurrection; on either side above, the angel and the Virgin of the Annunciation; to the left below, the two saints of the church, with the donor; to the right, St. Sebastian. The agent of Alfonso d' Este endeavored to obtain the St. Sebastian for his master, who was anxious for an example of Titian's art. Titian worked on the altar-piece about three years, completing it in 1522.

What is the origin of this form of altar-piece? What advantages has it? What difficulties has it for the artist?

for the observer? Was this form the choice of Titian or of the donor probably?

Study each part by itself. Is each a complete picture? What especial beauties in the central panel? What effect has the character of the light upon the impression the picture makes? Compare the rising form of Christ with that of the Madonna of the Assumption, the face of the Christ with that in the Tribute Money.

Do the angel and the Virgin help to form an agreeable composition in the upper part of the picture, or is each panel an independent element? Is it customary to separate the two figures of the Annunciation? Is it a fortunate arrangement? Which of the Madonnas does the Virgin most nearly resemble?

Are the two lower side panels well balanced? Are they subordinated to the central theme? Should they be so? Compare the St. Sebastian with other representations. Titian expended especial care on this panel. Explain his interest in it. Is it characteristic of Titian's work? Did he often deal with similar themes?

How successful is the altar-piece as a whole? Enumerate its especial beauties, its limitations.

No. 277 — Alphonso d' Este and Laura Dianti.

Louvre, Paris.

From the collection of Charles I of England. Laura Dianti, the daughter of a poor artisan, is believed to have been Alphonso's second wife. It is known that Titian painted a portrait of her which Vasari praises highly, and the name has been given to this work because of its excellence and the supposed resemblance of the man's face dimly seen in the background to Alphonso. Called also *The Lady at Her Toilette*.

No. 278 — Flora.

Uffizi, Florence.

Canvas, life size. Owned in the seventeenth century by the Spanish ambassador in Amsterdam. It has been hurt by cleaning and repainting.

Is there here more than an accidental resemblance? Is the type found elsewhere in Titian's pictures? What portrait character is there in 277? How does it differ from the Flora? Does the introduction of the two mirrors offer an interesting problem to the painter? the man's head? Which is the more artistic *motif*?

Note the painting of the hair and the drapery.

Does Titian emphasize the intellectual or the physical side of life? Are these pictures typical or exceptional?

No. 276 — Bacchus and Ariadne.

National Gallery, London.

On canvas, completed in 1523. One of a Bacchanal series painted for the studio of Alphonso d' Este at Ferrara; two earlier works from the series are now in Madrid, and one by Giovanni Bellini, which Titian completed or restored, is in Alnwick Castle, England.

Does the story of Bacchus and Ariadne explain this scene? Is it coarsely treated or has the artist refined the theme?

Are the figures accidentally placed? Is it a natural arrangement? Has the artist an evident form of composition? Why the fluttering mantle of Bacchus? What artistic purposes does it serve? Do the trees interfere with the general plan of composition? Do they add to it?

Has the figure of Bacchus grace and beauty? Explain the position. What resemblance between Ariadne and other of Titian's figures? What is the character of the little satyr in the center? Do the nymphs enter into the spirit of the scene? How would Botticelli have treated such a scene? Cf. B167, 168, 169. How fundamental is this difference? To what is it due?

No. 279 — The Entombment.

Louvre, Paris.

Canvas. Painted about 1523 for the Gonzaga family. It passed in 1629 from the Mantua collection to that of Charles I, thence to Louis XIV. The color shows much of Giorgione's influence and heightens the pathos of the scene.

Is this more or less distinct in outline than most of Titian's works? Is this an advantage? Why has he chosen to shade so heavily the face of the Christ? What is the effect of this? of the disordered hair of John? Cf. 256.

Do you discover any remarkable arrangement of lines here? Is the arrangement purely in the interest of narration or naturalness? Is naturalness sacrificed in this arrangement in the interest of anything else?

Do the sky and trees add anything to the spirit of the scene? If so, what? Is there any extravagance of emotion here? Any lack of it? What face best expresses the sentiment of the occasion? Is that sentiment suggested by anything else than the faces?

No. 284 — St. Christopher.

Ducal Palace, Venice.

Fresco on the wall at the foot of the stairs leading from the private apartments of the doge to the Senate Hall. Painted

about 1524 while Gritti was Doge. Venice with its Campanile is dimly seen in the background. It has been suggested that a covert political allusion was intended to the Marquis of Pescara at that time planning to drain the lagoons in order to attack Venice, that a saint might cross the water successfully, but not a mortal.

Is the story of St. Christopher good artistic material? Is Titian's saint too muscular? Why is he so represented? Is Titian's manner of painting well adapted to the representation of great muscular development? Does it accord with the spirit of his work? Compare Michelangelo. Compare with St. Sebastian, 274. Is there any suggestion of local occupation in the attitude of the saint? Does Titian show unfamiliarity with fresco painting in this work?

No. 281 — Madonna of the Pesaro Family.

No. 282 — Madonna and Child. (Detail.)

No. 283 — Donor. (Detail.)

Frari, Venice.

On canvas, figures over life size. Finished in 1526 after seven years' work. It still remains over the altar in the Church of the Frari, for which it was painted at the order of Benedetto Pesaro, 283. Kneeling at the left is Jacopo Pesaro, the famous "Baffo," Bishop of Paphos, whose victory over the Turks in 1502 is here recalled. SS. Peter, Francis, and Anthony surround the Madonna. An early version of the theme, painted by Titian in 1502 or 1503, is in the Antwerp Gallery.

Where is this scene represented as taking place? What impression is produced by the columns? Why is the Madonna placed at one side? Does that destroy the

balance and proper arrangement of the picture? Has any other artist attempted this arrangement? Does it make the picture less stately and impressive?

What is suggested by St. Peter's action and attention? by that of the standard bearer? Why is the banner introduced? Does it only help to tell a story?

What is the character of the group to whom St. Francis is pointing? Are they subordinated to the main theme or are they the center of interest? What individuality in the faces?

Do the Madonna and Child carry farther the ideal of earlier types? In what ways is Titian's maturing art shown?

How does Titian handle draperies? Is difference of texture evident? Compare 483 with 281 to see how he painted brocade. Is this the result of carelessness? Compare Bellini's Doge, B344, and early Florentine portraits, B188, 190.

What is the effect of the clouds above? Note the shadows they cast. Are light and shade well studied throughout the picture?

Is this a great picture because of technical excellence? because of physical beauty? because of high inspiration? Would this have been a nobler picture were the portraits omitted? What do they add to the picture as a whole?

Note the brilliant innovations here introduced by Titian in composition, balance of masses, suggestion of stately and unconfined surroundings, dignified yet subordinated portraiture. Of the richness and depth of color the print can give but a hint.

No. 285 — Death of St. Peter Martyr. (Copy.)

SS. Giovanni e Paolo, Venice.

The original picture by Titian, called by Vasari "the best and most perfectly finished, as it is the most renowned of any that Titian has yet executed," was painted after a competition between Palma, Pordonone, and Titian for the commission. It was finished for the saint's day, April 30, 1530. In 1867 it was destroyed by fire and an early copy made by Cardi da Cigoli (1559-1613) takes its place. The saint attacked by the hired murderer in his journey through the forest writes "Credo" on the ground.

Note resemblances in composition lines between this and 281: the arched top, the upward soaring lines with the eye brought back to the scene by the cherubs, the lines of the figures converging downward, the balance of masses rather than a strictly symmetrical arrangement.

Note in contrast, the violence of action and the dramatic sympathy in all the details, the gloomy shadows of the forest, the dark masses of foliage, the threatening clouds, the angry wind that snatches the garments of the fleeing acolyte as well as the look of terror on his face, repeated in the smaller angel as he clings to his comrade.

The unusual attention to form, to careful modeling of the muscular bodies, and to the draperies, and above all the dramatic intensity and unity of the scene are undoubtedly the qualities that commended themselves especially to Vasari and his contemporaries.

No. 287 — St. John the Almsgiver.

S. Giovanni Elemosinario, Venice.

Painted in 1533 for the high altar of the church whose saint it celebrates. The picture has been disfigured by having its

arched top cut off. This unfamiliar saint was bishop and patriarch of Alexandria.

Is this the natural way of representing the benevolence of a church dignitary? What would the picture have gained by being made more concrete, more elaborate? Are the essential facts brought out? On what is the emphasis laid? Is this in line with Titian's best work?

No. 288 — Madonna with St. Catherine.

National Gallery, London.

Canvas, $3\frac{1}{4} \times 4\frac{1}{2}$ feet, painted about 1533. Formerly in the collection of the Escorial; since 1860 in the National Gallery.

With which of the Madonna series already studied has this most in common? Is this more playful scene lacking in the devotional element? Cf. 193, 229.

What wholesome element is found in Titian's picture? How completely does it compensate for the loss of the earlier religious sentiment?

In what spirit has Titian conceived the scene? Has he attempted to tell a story? Have the accessories and setting an intimate connection with the main scene? Has he treated other themes with similar freedom?

No. 291 — Presentation of the Virgin.

No. 292 — Group of Witnesses. (Detail of 291.)

Academy, Venice.

Canvas, 25 x 12 feet. Painted in 1539-1540 for the place it now occupies, which was the reception room of the Brotherhood of S. Maria della Carità, whose convent is now occupied by the Academy of Venice. For some time it hung elsewhere, the spaces left by the doors being filled by new pieces of canvas. The picture contains many contemporary portraits.

Compare with other pictures of the Presentation: B58, 197, 366. In what respects has Titian surpassed them all? Are there in any of them suggestions of Titian's final success? Does Titian fail to equal them in any way? In which is the story most successfully told? in which most simply? In which is the attention most immediately directed to the central theme? In what different ways is this attention secured? Is there anything to divide the attention in this picture?

What is the effect upon the picture of the long flight of steps? of the handsome architecture? of the group of Venetian senators at the left? What incidents of daily life are introduced? Do they add interest and impressiveness?

Is the landscape like others by Titian? What suggested it? Are the mountain forms natural?

In what sense is this a typical Venetian picture? In what way does it differ from a Florentine scene?

No. 299 — Danaë.

Imperial Gallery, Vienna.

Four replicas of this subject, with but slight variations, are found in Naples, Madrid, St. Petersburg, and Vienna. All seem to be originals. The copy now in Naples was probably the one seen and praised by Michelangelo, when he visited Titian at his apartments in the Belvedere during his stay in Rome in 1545. The copy in the collection of the Prado was painted in 1554 at the order of Philip II of Spain. The dates of the others are not known.

Lesson 22.

PORTRAITS AND LATE RELIGIOUS PAINTINGS.

OUTLINE FOR STUDY.

a — Titian's Portraits.

The place of the portrait in art; its late development in Italian art; the artist's opportunity and limitations.

The portrait in sacred scenes; Titian's measure of success in the Pesaro altar-piece and the Presentation.

Titian's portraits of women; freedom of idealization; rich costume a handmaiden to his art.

Portraits painted "*in absentia*": Francis I, Isabella d' Este, Empress Isabella.

The romantic quality of Titian's early portraits; his appreciation of masculine qualities and success in portraying men; his power of characterization.

b — Great Religious Paintings of Titian's Later Life.

The great Ecce Homo of Vienna; other similar representations of Christ. The Pilgrims at Emmaus; altar-pieces at S. Salvatore.

Somber character of much of this later work, its lack of repose; change in color scheme.

Titian's last work, the Pietà; its dramatic power and emotion.

The master's honored death.

c — Quality of Titian's Art.

The great volume and variety of Titian's work, its uniform excellence; masterpieces destroyed by fire. The solidity of his work; perfection of technique and freedom from extravagance; his untiring industry.

Titian's appreciation of the "pride of life"; lack of the highest spiritual qualities; his virility and balance.

TOPICS FOR FURTHER RESEARCH.

The Venetian lady of the sixteenth century. (Yriarte: *La vie d'un Patricien*.)

Aretino, "founder of modern journalism." (Benson: *Venetian Painters*; Taine: *Florence and Venice*.)

Spanish kings as art collectors; the Prado and its treasures. (Calvert.)

QUESTIONS ON SPECIAL PICTURES.

No. 280 — Jacopo Soranzo (Soranzio).

Academy, Venice.

A wealthy patrician who, it is said, secured the office of procurator in 1522 by a large payment of gold. He wears here the crimson robe of office.

Is it the dignity of the office or the character of the man that is the first impression from this portrait? How has the artist centered attention on the face and away from the handsome robes? What qualities of a good portrait are in this picture?

No. 286 — Portrait of Aretino.

Pitti, Florence.

Titian painted the portrait of his friend no less than six times. This one was done in 1545 for Aretino to present to Cosimo de' Medici. Aretino complained that had Titian expected to receive a few more *scudi* for the work, he would have taken more pains with the satins and velvets.

Why has Titian slighted the dress? Does it indicate carelessness? Has it spoiled the portrait? Is Aretino's intellectual ability well brought out? Has Titian suggested the disagreeable traits in his friend's character? What is the painter's liberty in such matters? Must portraiture always be pleasing? In what sense can it be?

No. 289 — La Bella.

Pitti, Florence.

This celebrated work, together with a number of others from Titian's hand, among them the Venus of Urbino, recalls strongly the features of Eleanora Gonzaga, Duchess of Urbino, whose portrait as an older woman Titian painted in 1537. The costume combines purple brown velvet with peacock blue brocade, and the entire work is a marvel of softly gorgeous color.

What station in life does this lady occupy? Is this indicated by her dress alone? Is there a marked difference in this respect between this picture and the Flora, 278? Why should the rich costume be painted with more detail here than in 283, or 286?

Does this costume impress one first as queer and old-fashioned? Cf. D416, Cranach's Portrait of a Lady. The two costumes are of the same period and very similar in style. Why the utterly different impression?

Has this the vital quality of a portrait from life? Might this same quality be found in a "fancy" picture, an idealized portrait? Does this differ in any essential respect from Titian's portraits of men? Is technical skill, the painter's art, more evident here?

No. 296 — Lavinia bearing a Salver of Fruit.

Kaiser Friedrich Museum, Berlin.

In this picture, painted 1550-1555, and a similar one of Salome in the Prado, the familiar features of Titian's daughter have been freely treated and idealized. A portrait of Lavinia as a bride is in the Dresden Gallery.

In what sense is this not a portrait? What different treatment would a portrait require? Compare with the portraits just studied. Is this sort of treatment more satisfactory than portraiture as a work of art? Does it offer more opportunities to the artist?

No. 290 — The Physician Parma.

Imperial Gallery, Vienna.

Both Morelli and Berenson pronounce this an unquestionable work of Titian's earlier period. Cook, however, endeavors to place it on Giorgione's list. Nothing is known as to its origin.

No. 293 — Howard, Duke of Norfolk.

Pitti, Florence.

This name, which has been popularly connected with this portrait, has apparently no basis in fact, and is retained merely for convenience. The work belongs to Titian's middle period.

What qualities have these portraits in common with the earlier ones, 263, 266? Are the differences in the men themselves, or in the artist's treatment?

Are there suggestions of national physiognomy to account for the naming of 293?

Is there the same force of character and decision in these two men? How has Titian expressed that fact? Are high breeding and aristocracy evident? Is this characteristic of Titian? Does he sacrifice other things to it? Are his portraits perfunctory?

Compare with Van Dyck's portraits, D160, 177. With Hals, D195, 196.

No. 295 — Pope Paul III.

National Museum, Naples.

Painted during Titian's visit to Rome in 1545. A triple portrait of the Pope with his two grandsons, which for some reason was never completed, is also in the Naples Gallery.

Compare with Raphael's popes, Julius II and Leo X. Which painter had the better opportunity? Which has more carefully studied the character before him? In which picture is there the least accessory detail? Is any one an unsympathetic portrait? Is the reverence due the Holy Office evident?

How does this compare with Titian's other portraits? What is worthy of note in Titian's painting of the hand?

No. 298 — Charles V at Mühlberg.

Prado, Madrid.

This life-size portrait of the great emperor was painted during Titian's first visit at Augsburg in 1548, to commemorate the victory of the Imperial over the Protestant forces the year before. The Elbe is dimly seen in the distance, the sky, a deep crimson at the horizon, is warmly lighted, serving to set off to the full the martial figure. "It is the first, as it is the greatest, of the vast equestrian portraits of monarchs by court painters."

What advantage has such a portrait over one of the ordinary kind? What limitations does it impose on the artist?

What gives the sense of command, of majesty to this picture? Is the horse obtrusive? In what way does it contribute to the success of the piece? Might the lance have been omitted? Why does Titian so often mass his trees on one side of the picture? What is the effect here?

What is the character expressed in the Emperor's face? Is there anything to indicate that Titian has idealized it? Why is he represented as alone? Would an army in the distance add vividness and reality? Has Titian suggested in this a character trait of Charles V?

No. 294 — Portrait of Titian.

Kaiser Friedrich Museum, Berlin.

One of the finest portraits extant of the artist. A later one painted in 1562 is in the Prado. The hands and left arm are unfinished, showing in an interesting way the master's methods of work.

What gives the sense of life and vigor to this portrait? Is there the placidity of successful age in the face? Is there self-consciousness?

What character has this man? Is the character in keeping with his work as we have studied it?

What is essential to artistic portraiture? Are good looks, fine clothes, noble character on the part of the subject? On the part of the painter, a decorative setting, painstaking accuracy in form and feature, handling of

light and shadow, sympathy with the subject? What is the relative importance of these elements? In how far may the artist idealize in painting a portrait? What is Titian's method in these matters?

No. 297 — The Great Ecce Homo.

Imperial Gallery, Vienna.

Canvas, 12 x 8 feet, figures less than life size. Painted in 1543 for Giovanni d' Anna, son of a Flemish merchant. The features of Aretino are given to Pilate, the youthful Lavinia is seen near the center, while the horseman at the right is thought to be a member of the Este family.

Is this picture full of dramatic action? Where does the interest center? How successfully is this accomplished? Is this a customary grouping? Has Titian used a similar arrangement elsewhere?

Is the figure of Christ a pathetic one? a majestic one? What is the interpretation of Pilate's attitude? Why is he represented with Aretino's features? Was it a compliment to his friend?

How realistic is this scene? What details are introduced for that purpose? Does it carry the spectator back to the event itself? How does it compare with the Entombment in that respect?

Is it an imposing picture? an impressive one? Is it great technically? by reason of its dramatic emotions?

No. 300 — Christ crowned with Thorns.

Louvre, Paris.

Long in S. Maria della Grazie, Milan. Painted 1550-1559. The color is extremely rich, but has almost the effect of monochrome. A similar picture is in Munich.

What gives the agitated appearance to this group? Is it the action alone? What remarkable effects of texture and material in this work?

How is the attitude of the Christ figure to be explained? Compare the Christ with that of the *Ecce Homo*, the Tribute Money. Why the change of type? What is gained? What element of immobility in this disturbed scene? What is intended by this contrast?

No. 301 — The Deposition.

Academy, Venice.

On canvas, 12½ x 11½ feet. Begun in 1576 for the Franciscan monks of the Frari, in exchange for a burial place in their church. The aged artist in his ninety-ninth year was still at work upon this picture at the time of his death. It was "reverently completed" by Palma Giovane.

What are the figures on either side of the niche? What effect have they upon the composition? upon the meaning of the picture? What contrast do they afford to the central theme?

What is unusual in the arrangement of the central group? What is the sensuous effect of the long diagonal which the lines of the figures form across the canvas? Would softly flowing lines produce the same emotional effect?

In what way is the tragedy of the event expressed? Compare with Michelangelo's last work.

But a very inadequate idea of this wonderful work of Titian's last years can be obtained by one who has not seen its color. Dark, subdued, almost monochrome in effect, there is still in the gray green of the masonry and

the sculptured lions' heads, in the deep green and purple of the robes of the Magdalen, a well-nigh indescribable sensuous impression which adds tenfold to the pathos and poignancy of the tragic scene, making this one of the very greatest of this great master's works.

GENERAL QUESTIONS ON TITIAN.

In what ways does Titian's art show the influence of Giorgione? Is it by way of imitation? Does he use landscape in the same way? How important an element is that in his art?

In what spirit does Titian treat the Madonna theme? In what pictures is the devotional spirit supreme? Is he a religious painter? Does he express the spirit of his time in this? the temper of the Venetian people?

How strong is Titian's feeling for beauty of face and form, for fulness of life? What artist has surpassed him in these respects?

What phase of life does Titian treat most sympathetically, most powerfully? Was he narrow in his sympathies? Was his range limited?

What rôle does the technician play in his work? Does he select subjects with a view to their technical difficulties? Compare Correggio. Was this because of technical inability? Does his work impress one with the pains and labor expended on it? Does one ever say before a work of Titian's, "What a difficult thing to do!"? Is this criticism or compliment?

What direction does his art take in later life? Are there signs of deterioration? Is the virile side of life

emphasized at the expense of beauty? What compromise does Titian make between the actual and the ideal?

Note the dates of Titian's principal works and his age in connection with the various groups — the Madonna pictures, the great altar-pieces, the classic myths, the scenes of the Passion. Had he died at the age of Raphael or Giorgione, what would exist of his art? What would be our judgment of it, and of the artist? Does his slower development justify itself? Compare with Michelangelo's life and work.

- Robertson.....Through the Dolomites. 1-10; 88-100.
 Stearns.....Four Great Venetians. 47-178.
 Stillman.....Old Italian Masters. 238-245.
 Symonds.....Fine Arts. 330-333; 355-360; 379-382.
 Symonds.....Revival of Learning. 373-391.
 (Aldus.)
 Taine.....Florence and Venice. 285-293 (Aretino); 301-308.
 Thayer.....Short History of Venice. 228-249.
 Vasari.....Lives, etc. IV. 255-303.
 Woltmann and Woermann. History of Painting. II. 613-625.
 Yriarte.....La vie d'un patricien de Venise. ch. 2.
 (La femme en Venise.)

Giorgione and the New Art.

BY H. H. POWERS, PH. D.

To understand the meaning of Giorgione and his place in Venetian art we must briefly recall the work of his predecessors and the condition of art as he found it. Of the earliest Venetians it is hardly necessary to speak in detail. The beginning was not unlike that of other Italian schools. As Venice begins to be conscious of independent life and impulses her scarce perceptible innovations are based on much the same foundation of conventional medieval art, which for lack of a better name and in oversight of its local peculiarities we call Byzantine. There is the same flat background in gold or blue, the same attention to frame and decorative accessories, the same stereotyped forms and expressionless faces which, in contrast with the greater naturalness and expressiveness of the later art with which we are familiar, has given an impression of uniformity to a really diversified art. The earliest Venetian departures are not impressively prophetic. The altar-pieces of the Venetian primitives are huge, cumbersome affairs with monumental thrones and rich but impossible draperies, but exceedingly little expression of countenance or suggestion of reality and life. To one familiar with a Giotto, the paintings of an Antonio Vivarini or the Muranese cut a sorry figure. The attitude is not one of protest or revolt against Byzantine conventions so much as that of enthusiasm for the Byzantine spirit and desire to advance further along this line. Such is the meaning of even the

great Crivelli. There is no effort to make the Madonna vividly human or to exploit the possibilities of incident or human sentiment as in the work of Giotto. The stiff setting is willingly retained; the faces are neglected or unconsciously caricatured; the medieval medley of painting and relief is grotesquely continued. But the fabrics are enriched, still life in color is introduced or developed and the glory of Venetian color is distinctly begun.

John Bellini lifts Venetian art to a higher plane, establishing new ideals for art, and in his long life of unremitting industry and exceptional unity of purpose, approaching very near to their complete attainment. Concerned as we instinctively are, primarily, with human beings and sentiments, we are struck with the immense advance of this artist's mature work over both the work of earlier artists and his own earlier work. Now for the first time the Madonna is not only real and human, but she expresses at her best the great meaning of the Madonna theme in art. The deep earnestness, the larger power of sympathy, the fuller reserve and self-restraint, the memory of sadness which has left not bitterness but soul enlargement, all that Christianity with its age-long travail has meant to the race and has wrought out in it, this mystery of meaning in the human face has nowhere better manifested itself in art than in Bellini's Madonna of the Trees or the Madonna of San Zaccaria. In softening and humanizing the traditional attitudes the artist, though less successful than in facial expression, was still memorable in his achievements. This is especially noticeable in the Madonna of San Zaccaria. Seldom

have figures stood more gracefully or in more beautiful repose than in this wonderful picture. Only the child, that stone of stumbling to all the Christian artists, baffles his skill.

The spiritual and human qualities of this great artist's work are scarcely more striking, however, than his contributions to the sensuous side of art. His early pictures are strangely lacking in sensuous charm. The figures are hard outlined and ill colored with nothing of studied harmony or modulation. At the other end of his career, however, he stands a consummate master of color and shadow. The Madonna of San Zaccaria is one of the most delicate harmonies in the strong, rich colors which the Venetians love, and these colors are blended by means of shadow masses in a way that leaves little for any subsequent painter to accomplish. Along this most important line the development of Venetian art is complete.

But a second view of John Bellini's work is quite as impressive in an opposite way. With all his innovations he remains astonishingly conservative and old-fashioned in spirit. This is seen among other things in the build or construction of his picture. First of all we note their absolute symmetry. The Madonna always exactly faces us, as does the throne on which she sits, and even the architectural niche in which it is placed. On either side stand saints, exactly equal in number, height, sex, and even in attitude and expression. A favorite arrangement is to have a female saint on either side facing the enthroned Madonna, and beyond them a male saint a little taller and facing somewhat outward. Even the trees, when introduced, are exact mates in both size and position.

Having noticed this peculiarity of the older art, it is easy to find others. The attitudes, so modern in their ease and grace, are medieval in their essence. The Madonna of San Zaccaria tips her head precisely as in the Byzantine paintings, only with more softened lines. The figures on either side are in attitudes known for centuries, only more relaxed and restful. The child retains the medieval stiffness, almost unmodified. These facts are significant. The painter was conservative in instinct and felt no other impulse than to transfigure the older art without altering its essential aim or character. To him the deep religious spirit of the older art was the only true one. It had only been insufficiently expressed. The whole cast and build of traditional painting was essentially correct. It merely required greater skill in execution. Modern in method, he is an ancient in conception and sympathy.

It was reserved for the mysterious Giorgione to make the transition in this deeper and more vital sense. Born of uncertain parentage, apparently a waif in a small Venetian town, even his very family name unmentioned in the single autograph which preserves his nickname to us, his early death and the untoward fate of most of his paintings, complete the mystery of his existence. Yet no artist has made a more certain place for himself than he, or left a profounder influence on art. Gifted with unrivaled subtlety of perception and the most exquisite of fancies, the methods and purposes of the older art are to him as though they were not. He not only does not follow them as did Bellini, he seems not even to know of their existence. This, too, in spite of the fact that he

began with conventional themes and treated them in a superficially conventional way. Such is the impression derived from a glance at the Madonna of Castelfranco, the proud possession of his native town and the only extant work from his hand which can read its title clear in absolute documentary evidence. This beautiful work at first looks even less modern than the best of Bellini. The Madonna sits as usual, enthroned in state, a saint on either side and the whole facing us and with little effort to modify the conventional attitudes of the attendant figures. The child is hardly more human than Bellini's. The Madonna herself, though different and exquisitely beautiful in her delicate and refined feeling, is hardly a new creation or altogether superior to the Madonna of San Zaccaria painted in the same year. So far the great pupil might seem to be emulating and hardly surpassing his master.

But with all these parallels and resemblances there are differences, arbitrary enough at first sight, but so much the more significant as revealing the artist's untrammelled choice. The Madonna is set much higher than in other pictures, and correspondingly reduced in scale. The attendant saints stand low against a background of wall, above which is seen an extensive landscape which is little interrupted by the slender figure of the Madonna. In a word, this picture is a landscape, and by an amazing innovation the Madonna is enthroned out of doors, the throne backing against the open view, with no architectural framing, nothing whatever to explain its improbable position. Lower the throne nearer to the level of the pavement, carry up the wall and build

it out into symmetrical architecture and you have the traditional Madonna consistent and complete. Why this inartistic perching of the figure, this inexplicable enthronement on the top of a garden wall and this pavement which recalls a church which is not there? But one answer seems possible. Giorgione was commissioned to paint a Madonna and accepts the commission, nothing loath. But his real interest is in certain artistic aspects of nature which he has been the first to perceive. He wants a landscape background instead of the formal architecture of Bellini. It does not occur to him that such a background is wholly inappropriate for a throne, or if it does, this is something regarding which he is not free to choose. He obliterates the architecture merely to put in the thing he cares for. And having done this, he lowers the saints for the same reason. The picture with all its beauty is a strange compromise between time-honored tradition and the new impulse which from this time on masters all his work.

Having discovered the artist's true animus it behooves us to inquire what Giorgione found in nature and what kind of landscapes he paints. For this we may well enlarge our field of observation. Of the half dozen other paintings, reasonably identified as the work of Giorgione, at least three are essentially landscapes, the Picnic (*Fête Champêtre*), the Tempest, and the Three Philosophers. These all have prominent figures which are represented with much care and present problems of special interest, but in all the nature setting is paramount and gives the main character to the picture. Considering these like the Madonna, with reference to

this special feature, what do we find that is new or significant? It should be remembered first of all that the question is in its nature hard to answer. It is easier to feel it than to state it. It is much easier to put into words our impressions about faces than our impressions about nature, simply because we are more in the habit of doing so and correspondingly better trained. It is none the less worth trying here.

In general way, the whole thing is new. We are not unfamiliar with these semi-landscape pictures in the Venetian art, but so vague are our notions of chronology that we seldom inquire who started the fashion. The fact is that we meet them here essentially for the first time. Bellini's pictures painted before this time give us a fair idea of the attainments of the Venetians in landscape up to this time. The trees in the picture already referred to are chiefly interesting as indicating the artist's ignorance of nature and lack of feeling for it. The narrow strips of quasi landscape on either side of the Madonna of San Zaccaria are about the limit of Bellini's landscape art, and these owe their superiority over his earlier efforts to the unmistakable influence of Giorgione. And with all their merit, what do they amount to? Their sole purpose is to make plain to the spectator the presence of windows in the elaborate architecture which it was the artist's delight to build about his pictures. The trees exist for the sake of the windows. In Giorgione's art the windows exist for the sake of the trees; nay, rather, for their sake windows and architecture are abolished altogether. Giorgione is therefore to be credited, not merely with a speciality in landscape, but with the very

existence of landscape in Venetian art. Nay, more; in his art alone landscape is paramount, the figures being almost as accessory to it as in the work of Corot.

But a mere personal interest in outdoor nature would not have sufficed to commend landscape painting to Venetian artists or their patrons. To do this it was necessary that the painter should discover in his theme a new and unsuspected charm and make that apparent in his work. In what does the charm of Giorgione's landscapes consist?—

There are essentially two kinds of landscapes. The one is made up of trees, rocks, houses, grass, and various other objects which exist out of doors. Nothing is more arid in art than these anatomical landscapes, no matter how comprehensive their inventory or how accurate the representation. They are expressionless, feelingless, utterly without poetical or emotional suggestion. Even if the artist travels far, or draws upon his imagination to find picturesque combinations of tree and cliff and castle, and calls to his aid some poem or legend by the choice of a catchy title, his work has but a superficial and extrinsic charm. In contrast with these, the true landscapes regard these thingy elements of nature as accessories, mere background on which is cast the moving panorama of atmospheric haze and color, light and shadow, the mobile or inconstant elements in nature to which all expressiveness in the aspect of nature is due. Take an analogy. Why is the human face more expressive than the rest of the figure, say the back? Simply because the features are mobile and are accustomed to so adjust themselves as to express the changing moods of the

individual. Hence we have learned to study the face, and by suggestion, to feel the moods which it expresses. If the features never changed, the face would mean nothing to us, and we should have no interest in contemplating it.

It is precisely the same with nature. The stones and shrubs and houses do not change, or change only inappreciably. They are not interpretive of Nature's moods. But it is precisely these moods which are our chief concern. The difference between rain and shine, between twilight and noon, morning and night, calm and tempest, these in infinite variety are the mood aspects of nature to which our feeling adjusts itself with such delicacy as its character permits. It is hardly necessary to add that as the true portrait is an interpretation of character as expressed in thought and feeling, rather than a mere study of bones and flesh, so the true landscape is an interpretation of Nature's moods, a representation of the changing things which make her smile and her frown, a picture of air and light and shadow, rather than a mere picture of rocks and trees.

This is Giorgione's discovery in Venetian art. His landscapes are not so different from other landscapes as regards their background of common things, but the veriest novice feels the difference. Take the landscape background of the Madonna of Castelfranco. There is nothing particular about hill or tree or building. This body of nature is wholly ordinary. But the soul of nature is there, the atmosphere that blends and dims all objects, the play of shadow and of light. It is instinct with feeling and poetry. Or again the Three Philosophers. The dark masses are apparently composed of rock and foliage,

but it is surprising how little we can make out of either. The shadow which these things cast means far more to Giorgione than the things themselves. The mystery of shadow, the elusiveness and thrill of light, the soft harmonies of color, these are to the mystic poet of Venice an inexhaustible inspiration. The commonplace things of outdoor nature are to him the mere stage on which these intangible spirits disport themselves in the great panorama.

Of these spiritual elements there is one that Giorgione woos with especial success and makes the chief vehicle of his thought, namely, shadow. A glance at his pictures will show that he has not hesitated to invoke them quite beyond the measure of nature. Take again the *Three Philosophers*. It is apparently a scene in broad daylight, yet the cliff on the left and the foliage on the right cast shadows so dense that all detail is lost in their impenetrable gloom. Even the tree, outlined against the clear sky, is without modeling or markings, a silhouette blackened in its own shadow. These dense shadows, devoid of transparency, characterize his work throughout, and give to it that mystic suggestion so woefully lacking in the photographic renderings of nature by some of his would-be imitators.

Turning now from landscape to figures, it is clear that this conjuring with shadow is still a principal resource. Notice the faces of the two standing philosophers, the dark silhouetted mass of hair which so sets off the clear countenance of their sitting companion. Notice, too, the face of the shepherd in the *Tempest*, and above all the faces of the two young men in the *Picnic*. And now that

we have noticed these shadows we shall have no difficulty in noticing the great weight and contrast of the shadows used in modeling. Notice the legs of the shepherd or the outlines and shadows of the nude figures in the Picnic. In these mysterious shadow masses Giorgione's figures dwell under conditions of heightened suggestion which give them an incalculable mood-creating power. There is a poetry and a mystic spell about his creations which has been felt by all beholders for four hundred years. The Three Philosophers have an indescribable power over the imagination, a power in which person and nature conspire together and which with all its magic is utterly unobtrusive and devoid of sensationalism.

Passing from these composite pictures to his far-famed portraits we note the close kinship between the two. The doubtful Shepherd Boy, a masterly imitation in form and spirit if not an original, admirably illustrates this new manner. The face has no outlines, not even perfectly outlined features. Through heavy masses of enveloping shadow is dimly seen this exquisite face whose dreamy beauty is one of the truest of art's inspirations. It would be difficult to overestimate the loss in emotional power which this picture would suffer if the shadow were banished and the features brought out in scientific exactness.

This shadow art once mastered, it serves purposes at first unnoticed. The obtrusive masses of hair which an inartistic fashion compelled him to paint in the Berlin portrait are made almost unnoticeable by the obedient shadows which screen them from our impatient gaze.

Everywhere the trivial and accidental hides behind the shadows, leaving the salient and important in clearer emphasis. Shadow thus becomes the great modulator and guide of attention.

But most important of all, perhaps, shadow becomes the solvent or blender of color. No glaring masses of color affront each other with vivid outlines, but under the mantle of shadow they blend in a mystic union. Impossible combinations become easy, harshness becomes softened, and the loud hues of nature are infinitely enriched by the aid of the same great magician. The idyllic poetry and subtle sentiment of Giorgione was not destined to survive him or to become the heritage of Venetian art. The glorious virility and pervasive sanity of Titian's art does not recall the dreamy gaze of the Three Philosophers who listen to the voice of an invisible muse. But the color glories of Giorgione's art become in the work of the great worldling an ever richer and more voluptuous melody, exalting to heaven these earth-born pleasures of sense. Here at least Giorgione's influence was enduring, and there are none to dispute his sway.

It is ungracious as it is unprofitable to dwell upon the shortcomings of so great an artist, so true a son of inspiration. We are not easily reconciled to the half-and-half work of the Madonna of Castelfranco, beautiful as are its component parts. Deeper still is our protest against the incredibly bad taste with which he mingles nude women with gaily dressed young men,—a fault which even the marvelous beauty of face and figure cannot make us forget. Finally, it is not without regret that we note the complete disappearance of the deep religious spirit which

had given to his master the noblest inspirations. The inevitable day has come, and art has slipped the leash of religious control and claims the world for its parish. Its appeal is more universal and eternal, but less cogent and intelligible, than when confined to the narrow channel which hems the current of common life. But the change was inevitable and the sacrifice worth while. The Christian art had outgrown its theme. Worship the Madonna as we may, who among us would make the Madonna again the theme of art? Certainly not those who care most for the Madonnas we have. Let us be thankful that he who first cut loose from the spiritual tutelage of the church was so deeply conscious of the spirit that dwells in nature.

SECTION VI.

Venetian Painting of the Sixteenth Century—II.

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Berenson, BERNHARD. Lorenzo Lotto; an Essay in Constructive Criticism. Ill. N. Y., Putnam, 1895. \$3.50.

An interesting example of the reconstruction of a man's life and character from slight and scattered data. The book is of special value, not only as an exhaustive study of a painter of whom little has been known or written, but as throwing much light on the lives of many of his contemporaries and their influence upon each other.

Blanc, C. Histoire des Peintres des toutes les Écoles. École Vénitienne. Paris, 1876.

This volume contains long articles on minor painters, of whom one finds but scant mention by English writers.

Cox, KENYON. Old Masters and New. N. Y., Fox, Duffield & Co., 1905. \$1.50.

A series of interesting essays published originally in various periodicals, of special value as written from the painter's point of view. The essay on Veronese is the best appreciation of that artist yet written.

Headlam, CECIL. Venetia and Northern Italy. Ill. N. Y., Macmillan, 1908. \$2.50.

Chapters devoted to the various cities north of the Apennines.

Holborn, J. B. STOUGHTON. Jacopo Robusti, called Tintoretto. Great Masters in Painting and Sculpture. Ill. N. Y., Macmillan, 1903. \$1.75.

This monograph takes the form of an essay rather than a biography. The author has fallen into the unfortunate mistake, all too frequent among Tintoretto's admirers, of attempting to add to his fame by decrying those artists whom Tintoretto himself set as his models.

Jackson, FRANK HAMILTON. Intarsia and Marquetry. Ill. N. Y., Scribner, 1903. \$2.00.

A history of this attractive art, with carefully selected illustrations. It is one of a series of books for craftsmen.

Martinengo Cesaresco, COUNTESS EVELYN. Lombard Studies. N. Y., Scribner. \$3.50.

Essays written in an easy, interesting manner on Lombard scenery and customs of to-day, together with some account of the history of certain old families.

Meissner, FRANZ HERMANN. *Veronese. Künstler Monographien.* III. N. Y., Lemcke & Buechner, 1897. \$1.50.
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Okey, THOMAS. *The Old Venetian Palaces and Old Venetian Folk.* Fifty colored and other illustrations. N. Y., Dutton, 1907. \$6.00.

Not especially concerned with art, but the reader is conducted on a delightful journey through by-paths of information connected with historic folk, and shown many an old palace in its most picturesque and charming aspect.

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This biography, written before interest in the history of art had become widespread, is lacking somewhat in orderly arrangement and classification, but it is a sympathetic and suggestive contribution of the subject.

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Lesson 23.

Venetian Painters from Provincial Towns.

The painters included in this lesson, Palma Vecchio, Pordenone, Paris Bordone, and Bassano, were all born in the mountain region of the mainland included in Venetia, as were Giorgione and Titian. All studied in Venice, influenced by the two great artists, yet each retained somewhat of the quality of his provincial home.

PALMA VECCHIO. 1480?-1528.

OUTLINE FOR STUDY.

- Palma's birthplace; local traits in his paintings.
- His artistic education; relationship of his art to that of Giorgione and Titian; the common fund from which they drew.
- Palma's early or Bellinesque manner.
- St. Barbara, the masterpiece of his Giorgionesque or developed period; vigor and brilliancy of his work; its lack of subtlety.
- His third or blond manner; the Three Sisters; Jacob and Rachel.
- Palma's ideal of female beauty; his responsiveness to the sumptuous character of Venetian life; his distinction as a portrait painter.
- Palma's development of the Santa Conversazione (Holy Conversation) theme.
- Contradictory estimates of his influence on Venetian painting; his pupils.

TOPICS FOR FURTHER RESEARCH.

Local and independent schools included under the general name Venetian School. (Nineteenth Century, November, 1890.)

Ariosto, the poet.

BIOGRAPHICAL SKETCH.

Jacopo d'Antonio Palma, whose family name seems to have been Nigretti, was born about 1480 in Venetian territory, probably at Serinalta, a village near Bergamo. He is known as Palma Vecchio—the elder—to distinguish him from his grand-nephew, Palma Giovane—the younger. Much discussion has arisen over the date of his birth, Crowe and Cavalcaselle placing it earlier than 1480 and arguing therefrom that Titian and Giorgione were influenced by him. Modern criticism, however, unites in reversing this influence, seeing in Palma's work much of the influence of both the other and slightly older artists. Little of detail is known concerning Palma's life. Three manners of painting have been noticed in his works: the early period showing the influence of Bellini, the second that of Giorgione, and the third or "blond" manner characterized by the Three Sisters. He died in 1528 in his forty-eighth year, as Vasari tells us.

QUESTIONS ON SPECIAL PICTURES.

No. 302 — St. Barbara.

S. Maria Formosa, Venice.

Central panel of the altar-piece, painted, 1515, for the company of Venetian artillerists whose patron saint was St. Barbara; the figure is over life size. At the sides are other panels containing full-length figures of St. Anthony and St. Sebastian, St. John Baptist and St. Dominic. Above, in a lunette, is a Pietà.

What symbols identify the saint? Is martyrdom suggested by her bearing and expression? Is the idea of martyrdom made more pathetic and impressive by representing the saint in the full enjoyment of strength, beauty, and luxury?

What are the physical characteristics of this saint? What is the effect of the voluminous drapery? of the high girding of the robe? Cf. 271. Is the face in accord with the physique? Would a more ascetic type be more impressive of sainthood? more satisfactory esthetically? Is the face one of noble character, lofty and steadfast purpose? Has it points of resemblance with any of the models used by Titian? Cf. 265, 268, 278. With other faces in Palma's own pictures? What fundamental differences?

Study the lines of the form and of the drapery. Do they carry the eye easily and enjoyably about the picture? Are they arranged for that purpose or in the interest of naturalness only?

Would a larger canvas have increased the effectiveness of the picture?

No. 303 — Madonna enthroned with Saints.

S. Stefano, Vicenza.

Altar-piece painted between 1515 and 1525, one of the best examples of Palma's middle period. St. George and St. Lucia are the attendant figures.

Is the space agreeably filled? How does it compare in this respect with 247, with 360? Does the dignity imposed by religious restraint add to or detract from the charm of such a picture?

Study the composition. Do all the lines of the picture help to build up the pyramidal form? Do they bind the picture together, make it a unity to the eye? Is there a center of attention, a psychic unity?

Are the various figures natural in pose and expression? unconscious and unaffected? Does formality or naturalness predominate? Which is better for the purpose?

How does St. Lucia compare with St. Barbara, 302? St. George with St. Liberale in 247? the little angel with those by Bellini and Carpaccio?

No. 304 — Three Sisters.

Gallery, Dresden.

Painted, 1525, on wood, 3 x 4 feet. Formerly in the Casa Contarini, Venice. The best example of Palma's "blond" manner.

What value has this group as an interpretation of character? Has the artist emphasized resemblances or differences? What is its value as a study of types of beauty? How does it compare with St. Barbara in this respect? Do the two pictures suggest the same model? the same psychic quality? Is it of interest as a study of contemporary costume? Has this an esthetic value? Is it an interesting pictorial composition? Has it technical excellence in its representation of textures, hair, flesh, rich fabric? Is it characterized by naturalness, refinement, subtlety?

What type of hand does Palma use? Compare with Titian, with Giorgione. What of character is contained in the hand in portraiture?

How does the landscape compare with others by Palma? Is it a fortunate setting for the group?

No. 305 — Jacob and Rachel.

Gallery, Dresden.

One of the many paintings formerly ascribed to Giorgione. Now considered an example of Palma's latest manner.

Is this designed in the spirit of scripture narrative? Where has the artist given free play to his imagination? What anachronisms are there?

Are the animals painted with interest and skill? What touches of nature are introduced? Does the immediate presence of the animals and their realistic representation add to the beauty and sentiment of the picture, or do they distract the attention? What effect have they upon the distribution of light throughout the picture? Cf. 253, 264.

Study the landscape. Does it suggest a definite locality, or is it drawn from fancy? What beauties of contour and arrangement has it? How are the trees represented? What rôle do they play in the picture?

In what does the idyllic quality of this work consist? Is it in the sentiment of the persons represented, in the pastoral character of their immediate surroundings, in the beauty of the distant scene, in the masses of light and shadow and suggestion of harmonious color?

What resemblances to Giorgione's work? What differences are there?

No. 306 — Santa Conversazione.

Academy, Venice.

"Holy Conversations" were among Palma's favorite themes. This picture was discovered in private possession in Venice during the winter of 1900-1901. It was carefully cleaned and is now one of the most enjoyable examples of Palma's work in the Academy of Venice.

How does this picture differ from 303 in subject, sentiment, treatment? Is one better suited than the other for a church picture? Does it seem to be work of an earlier or later period? Is it as carefully composed? How are balance, unity, centering of interest secured?

Is the landscape similar to the others by Palma? What is his attitude toward landscape?

Is there anything in this picture to suggest the influence of Titian? or Palma's influence over Titian? Study the other pictures by Palma in this connection.

No. 307 — Portrait of a Young Lady.

Imperial Gallery, Vienna.

One of the numerous examples of Palma's portraits of Venetian beauties.

No. 308 — Ariosto.

National Gallery, London.

Formerly ascribed to Titian. It is certainly not his work and almost as certainly not a portrait of Ariosto, its traditional title. A recent writer has endeavored to identify it with Prospero Colonna, an Italian warrior of high birth belonging to this period. (See Magazine of Art, 1893.) Laurel branches form the background.

Are these portraits similar in modeling? in handling of drapery and contours? in strength and vitality? in character expression? in poetic conception? How do they resemble and how differ from 304? Compare with other Venetian portraits.

GENERAL QUESTIONS.

Has Palma treated landscape and figures as equally important elements?

Do his draperies indicate an interest in textures or merely in effects of light and dark?

Is his composition spontaneous, unaffected, or does it suggest study of scientific arrangement? Does he skillfully fill the space at command?

What is the general character of his landscape — of the foliage?

Are his people serious, absorbed in the ostensible object of interest?

Do the proportions of Palma's figures differ from those of contemporary painters? Are his types refined?

How can the portrait be distinguished from the idealized or generalized face?

How does Palma compare in intellectual and artistic ability with Giorgione and Titian?

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GIOVANNI ANTONIO DA PORDENONE. 1483-1538.

OUTLINE FOR STUDY.

Provincial art in Venetia; causes contributing to the growth of Venice as an art center.

Early work of Pordenone in the smaller cities of northern Italy.

His mastery of fresco; tendency to the colossal; comparative value of his works in oil.

Pordenone's real importance as an artist; his ambition, force and facility; rivalry with Titian.

TOPICS FOR FURTHER RESEARCH.

The Friuli — its topography and history.

Painters of the Friuli.

BIOGRAPHICAL SKETCH.

Giovanni Antonio was born in 1483 in the town of Pordenone, about fifty miles north of Venice, in Friuli, the long stretch of plain between the mountains and the Adriatic. His father had come from Corticelle, near Cremona, and the son often signed himself *Corticellis* as well as *Portuonensis*. *Regillo* is still a third signature he used after 1535, when King John of Hungary conferred upon him the patent of knighthood. Mr. Berenson considers him a probable pupil of Alvise Vivarini, but he early came under the influence of Giorgione and Titian. He was the greatest fresco painter of the Venetian school, but his principal works in that medium in Treviso, Cremona, and Piacenza have suffered seriously through time and whitewash. He was one who competed in 1528 with Titian and Palma for the commission for the picture of St. Peter Martyr. In 1535, or soon after, he settled in Venice and gained the favor of the Council, who gave him several commissions in the Ducal Palace, and

even threatened to give him the patent which Titian held,—a threat which resulted in the immediate completion of the long-delayed *Battle of Cadore*. In 1538 he went to Ferrara as the guest of the duke, dying there very suddenly in the same year.

QUESTIONS ON SPECIAL PICTURE.

No. 309 — San Lorenzo Giustiniani, with Other Saints.

Academy, Venice.

On canvas; figures in the foreground are more than life size. Painted for the altar of the Renieri family in Madonna dell' Orto, Venice. The saints in front are John the Baptist, St. Francis of Assisi, kneeling, and St. Bernard at his left.

What is the purpose of this assemblage of saints? Does every one contribute to the meaning of the composition? Is the ascetic type well marked?

What religious significance in the decoration of the apse? Is perspective correct? What artistic license in connection with the proportions of interior architecture was commonly exercised by painters of this period?

How has the artist avoided stiffness in grouping? Is the group symmetrical? balanced?

Is dramatic tendency properly restrained?

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PARIS BORDONE. 1500-1570.

OUTLINE FOR STUDY.

Treviso, the birthplace of able artists.

Bordone's individuality.

The charm of his color; his *chef d'œuvre* — Fisherman presenting St. Mark's Ring to the Doge: his artistic relation to Titian.

Bordone's portraits — their distinctive qualities.

TOPICS FOR FURTHER RESEARCH.

Important paintings in churches of the Trevisan district.

The rule of Venice on the mainland.

BIOGRAPHICAL SKETCH.

Paris Bordone was born in Treviso in 1500 (possibly as early as 1495). He belonged to a good family and was well educated before beginning his artistic work under Titian. In 1538 he was invited to France, where he painted the portraits of Francis I and his court and was knighted by the king. He returned to Venice by way of Augsburg, where he painted in the palace of the Fuggers. He probably completed, possibly entirely repainted, a picture begun by Giorgione and now in the Academy in Venice, St. Mark stilling the Storm, the prelude to his own masterpiece, The Fisherman presenting St. Mark's Ring to the Doge. He excelled in the painting of portraits, especially of women, and in scriptural and mythological subjects in which a beautiful woman might be introduced. He died in Venice in 1570.

QUESTIONS ON SPECIAL PICTURES.

**No. 318 — Fisherman presenting St. Mark's Ring to Doge
Gradenigo.**

Academy, Venice.

12 x 9.8. An early work, called by Burckhardt "probably the most beautiful ceremonial picture in existence."

According to the legend, one night when a wild storm was raging at Venice, a fisherman, on landing his boat with great difficulty and peril near San Marco, was approached by a man who entreated to be taken to San Giorgio Maggiore, as his errand was most important; arrived there, they were joined by a younger man, and the boatman directed to take them to the Lido. In vain he protested that they could not reach there alive; they assured him that it must be done. He then noticed that the tumultuous waves became calm around his boat. At the Lido a third passenger appeared, and they demanded that the boatman should go out to the Castello. On reaching the open sea they met a galley filled with demons, who made every hostile demonstration, but the three men confronted them with the sign of the cross and the demons vanished. The boat turned about toward the city, landing the passengers respectively at San Niccolò di Lido and San Giorgio; when he who first entered the boat had reached his own place he said to the boatman, "I have no money, but you should go to the doge and the procurators for payment." "But how can I expect them to believe the story of a poor fisherman, even though I see that miracles have been wrought," replied the boatman. "Then show them this ring," said the stranger, "and tell them that I, St. Mark, with St. George and St. Niccolò, have this night saved the city from destruction by storm and war. And ask them to look for the ring in the treasury of the church that enshrines my body." The boatman did as he was bidden, and behold! the ring of St. Mark was no longer in the place where it was carefully guarded.

What proportion do the architecture and figures bear to each other? What is the artistic effect of this? Is it

in accord with Venetian tradition? Is the story adequately suggested? Would the picture have been more impressive if the details of the story had been emphasized and the chief actors made more prominent? Have portraits been introduced? What is the character of the men represented? Compare with portraits by Titian and Tintoretto.

Study the distribution of lights and shadows and the effect upon the artistic quality of the picture.

What pictures may be compared with this in stateliness and dignity, in brilliancy?

No. 319 — Portrait of a Lady of the Brignole Family.

National Gallery, London.

The flesh tones of this portrait, fresh and rosy, are exquisite. The small and crushed folds of the robe are characteristic of Bordone.

Does this resemble 318 in treatment of fabric, in its setting against the dark, the brilliant effect, the careful finish? Is the pose graceful? (Examine other portraits of this period to determine if there was a seeking for new and unusual attitudes.)

What is held in the left hand? Is detail obtrusive? Is attention drawn from the face? How far has the artist made this a study of character?

JACOPO BASSANO (Jacopo da Ponte). 1510-1592.

"In the midst of a school celebrated for its love of nature, he was more of a naturalist than all the others."

OUTLINE FOR STUDY.

The romantic mountain town of Bassano and its school of painters.

Jacopo da Ponte, the first Italian genre-painter; his industry and careful study of animals, landscape, and still-life; deficiency in originality and imagination.

Jacopo, the honored associate of great contemporary painters; his fame as a colorist. Wide distribution of his paintings.

BIOGRAPHICAL SKETCH.

Jacopo da Ponte was born in Bassano in 1510. He studied first under his father Francesco, then in Venice as the pupil of Bonifazio Veronese. He painted many portraits, but he was especially fond of genre Scriptural scenes, placing his figures in the landscape setting that was his chief interest, often with a gray twilight effect, which the early nightfall of his mountain home had made familiar and impressive to him. He often introduces copper utensils, delighting in their gleam and reflection of light, again very possibly a reminder of the basins and kettles manufactured along the streets of the town. He had four sons, all painters, and the pictures from their studio, when not painted as commissions, were sometimes sold at the country fairs of the region. He was at one time invited to the court of Emperor Rudolph II, but preferred to remain in Bassano, where he died in 1592.

QUESTIONS ON SPECIAL PICTURES.

No. 320 — The Shepherds.

Academy, Venice.

Does this illustrate a Bible incident or is it merely a scene from the artist's daily life? The arguments *pro* and *con*. Define *genre*.

What hour of the day is represented? Is the effect of light truthful? Are the shadows heavy and opaque or transparent and full of detail? Is the grouping compact or scattered? What useful purpose does the landscape fulfil in the composition?

Do the people suggest a local type? Is the picture open to the criticism that the subject was chosen for the sake of introducing various animals?

No. 321 — The Repose in Egypt.

Ambrosiana, Milan.

Does this resemble 320 in human types, ease of attitude, manner of grouping, fidelity to nature in animal drawing? Is a different mood or influence perceptible?

What functions are performed by the attendants? Is their presence indicated in the Bible story? Compare Solario's treatment of the same subject, 27. What is indicated by the difference?

Which tree is more conventional — this or that in 320? Is it done in the modern spirit? In the pre-Raphaelite spirit? Would the individual leaves or clusters appear so large in reality? What do these trees do for the composition?

Was it a custom at this time to allow the picture frame to cut off portions of figures and other objects?

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Lesson 24.

PAINTERS BORN IN VENICE.

SEBASTIANO DEL PIOMBO. 1485-1547.

OUTLINE FOR STUDY.

Early training under Venetian masters; imitation of Cima; work still in Venice.

Removal to Rome; association with Raphael and their influence on each other; Sebastiano's estimate of Raphael's decorations in the Villa Farnesina; his later restoration of them.

The friendship with Michelangelo; his indebtedness to the master; their correspondence.

Sebastiano's altar-pieces and wall-paintings for Roman churches; his medium and methods.

Artist rivalry and faction in Rome.

Characteristics of his portraits; his patrons. Official position under the Pope; its effect upon his art.

TOPICS FOR FURTHER RESEARCH.

Contrasts of Florentine and Venetian art.

The history of painting in oil.

BIOGRAPHICAL SKETCH.

Sebastiano Luciani was born in 1485, probably in Venice. He was a pupil of Giovanni Bellini, then of Giorgione. In 1511 or 1512 he went to Rome at the invitation of Agostino Chigi, the patron of Raphael, painting in the loggia of the Villa Farnesina and also in the room of Raphael's Galatea, his warm Venetian coloring being greatly admired. He became a devoted

friend and protégé of Michelangelo, the master giving him not only suggestions for his work, but designs for individual figures, and even, on occasion, drawing in a part with his own hand, Vasari intimates. This friendship he later sacrificed by insisting that the wall on which the Last Judgment was to be painted should be prepared for work in oil, a medium for which the great Florentine had no respect. Sebastiano himself painted in oil almost entirely and invented a method of painting on stone, believing his work would thus be more enduring. In 1531 he received from the Pope, through the influence of his friend, the Bishop of Vasona, the office of the seal, his duty being to attach to the official documents the leaden seal, whence his name *del Piombo*. The income thus secured to him relieved him from the necessity for work, and he contented himself with discharging the slight duties of his office, enjoying himself socially and neglecting his art. Many of the finest commissions given to him he failed to carry to completion. He assumed the habit of a monk, and added F. for *Frate* to his signature. His true field was portrait painting in Vasari's estimation, as in that of later critics. Blashfield sums him up as "one of the most interesting recorded examples of an artist endeavoring to unite the qualities of two wholly different and equally great schools, those of Venice and Florence." He died in Rome, in 1547, commanding that there should be no expense for the service of priests nor for candles, but that the money which these would have cost should be distributed to the poor, for the love of God.

QUESTIONS ON SPECIAL PICTURES.

No. 310 — St. Chrysostom with Saints.

S. Giovanni Crisostomo, Venice.

Painted about 1508, before Sebastiano had left Venice, showing much of Giorgione's influence. It has even been suggested that Giorgione himself may have begun it. The attendant saints are Catherine, Agnes, and the Magdalen, Augustine, Liberalis, and John the Baptist. It is an interesting example of the "Holy Conversations," so popular in Venetian art.

Is it customary to represent such a group of saints? Cf. B329, C267, 309, 353. What have these groups in common? Can a similar series be found in Florentine, Sienese, or Umbrian art? What is the customary subject for an altar-piece? What the customary arrangement of saints, and how chosen?

Note the date of this picture and compare with pictures by other artists, painted before 1510, in subject and composition, in freedom of movement and grouping, in religious temper.

In what respects does this suggest Giorgione? Compare with other pictures by Sebastiano. Are there resemblances of face and figure? Do any of the faces have a portrait character? What suggestions are there of a youthful artist?

What does the distant landscape add to the picture?

No. 311 — The Visitation.

Academy, Venice.

Long called Titian's first work; now ascribed by Berenson to Sebastiano del Piombo.

Cf. B204, C68. What new note is struck in this picture? What relative scale of figures to background have the three artists used? With what effect? Which is accessory in this picture, figures or background? Does either gain at the expense of the other? Does one enhance the value of the other?

Is this picture as full of sentiment as that by Albertinelli? Is the sentiment wholly or chiefly in the faces and figures? What other artist has used light and shadow with such effect?

Is the background an interesting subject in itself? What has the artist done to make it interesting? What artist has painted foliage with so much of breadth and aerial quality?

Compare this picture with the work of Giorgione and Titian, with other work by Sebastiano, noting points of resemblance and difference.

No. 312 — *La Fornarina*.

Uffizi, Florence.

The name was applied when this was believed to be a portrait by Raphael of a baker's beautiful daughter, to whom he was attached. At a still earlier date it was ascribed to Giorgione.

No. 315 — *Portrait of a Woman*.

Kaiser Friedrich Museum, Berlin.

Painted probably about 1512, and known also as *Dorothea*. Formerly in the *Blenheim* collection.

How does 312 differ from Raphael's type and manner? Is there anything to mark it as Venetian? Is the resemblance between these two pictures sufficient to indicate that they are portraits of the same woman? Does this type recur in Sebastiano's paintings? Is the type noble, refined, poetic? Has it the baffling interest of Leonardo's *Mona Lisa*, 10? Compare Raphael's *Donna Velata*, 194. What sort of appeal did each make to the artist? Which is superior in drawing and completeness?

No. 313 — *Martyrdom of St. Agatha*.

Pitti, Florence.

Painted for Cardinal Rangoni in 1520. A study for it exists in the Uffizi.

How has the saint been emphasized? Is the narrow, upright mass of her body a difficult form in a picture of these proportions? How has the painter prevented any awkwardness resulting from that?

What resemblance to 312? Does the martyrdom illuminate the character of the portrait? Is this composed with freedom, mastery, feeling? Is the modeling of the saint coarse or unflattering? Is the story of horror fully suggested? Is it repulsive? Is sympathy expressed in the others? Does this heighten the effect?

No. 314 — Raising of Lazarus.

National Gallery, London.

This picture and Raphael's Transfiguration were painted at the same time, 1519, for the same patron, Cardinal Giovanni de' Medici, Bishop of Narbonne, France, later Pope Clement VII. One was intended for Narbonne, the other for San Pietro in Montorio, Rome. Thus the work became, in one sense, a competition. Michelangelo assisted Sebastiano with advice and somewhat with the design.

Is the landscape treated with modern feeling for composition, arrangement of light, atmosphere? How is the tree similar to that in 311? What successful points in the representation of the crowd? Is there concentration of interest? excess of emotion? Is the impression made by the picture strong or weak?

What traditions reappear in this presentation of the subject? Which is more graphic, more impressive, this or Giotto's, B63?

Compare Raphael's Transfiguration, 200. In which is the composition, the arrangement of figures, and lines on which the eye travels, the massing of light and dark

and use of high lights most carefully considered and most successfully carried out? In which is there greater unity of thought and action? Are there distracting elements in either or both? Which is the more serious, the more inspired work?

In what does the influence of Michelangelo appear in 314?

No. 316 — Portrait of a Man.

Uffizi, Florence.

Has this face delicacy both of workmanship and character? Has it strength? What characteristics are emphasized? Is it a perfunctory piece of work? Would the portrait element seem more in evidence if the face were less in shadow?

Are hair, beard, and fur painted in a manner familiar to us? Cf. 312. Compare with Raphael's portraits, with Giorgione and Titian.

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IL TINTORETTO (Jacopo Robusti). 1518-1594.

"The Thunderbolt of Painting."

OUTLINE FOR STUDY.

Tintoretto's self-education; use of antique models; development of scientific methods; the standard he set before himself — "Il disegno di Michelangelo, il colorito di Tiziano"; the measure of his success.

His efforts to obtain recognition; early commission for Sta. Trinita; seriousness and religious temper of his work.

Examples in Madonna dell' Orto of Tintoretto's various manners; difficulties in size and shapes of canvas; his ability as a narrator.

His elevated type of womanhood.

The Miracles of St. Mark for the Scuola di San Marco; the audacity of his conceptions — their frequent lack of dignity; his glowing color.

Tintoretto's work in Scuola di San Rocco, extending from 1560 to 1578; its volume; its peculiar character — its adaptation to the place; the Crucifixion — its dramatic intensity but lack of concentration; Ruskin's estimate of Tintoretto.

Tintoretto the great scene painter; impressionistic character of his work; his extraordinary power and vehemence; rapidity of execution; inclination toward the colossal.

Michelangelo and Tintoretto, resemblance and contrast.

Paintings for the Ducal Palace before and after the conflagration of 1577; competition with Titian; the "world-renowned quatrain" in the Anti-Collegio; less inspired work in Sala del Collegio; hampering effect of State commissions; stiffness of his pageant pieces *vs.* the "rush" of his battle scenes. The great Council Chamber and its art treasures; Il Paradiso — its size, confusion in general conception, beauty of detail. Tintoretto's use of oil as a medium; adaptation of color scheme to his subject; causes of the darkness of many of his canvases.

TOPICS FOR FURTHER RESEARCH.

Ruskin as an art critic.

The battle of Lepanto.

Art treasures of Venetian churches. (Taine, *Florence and Venice*, 251.)

Plague-churches. (Grant Allen, *Venice*.)

Tintoretto's great contemporaries in other countries — Shakespeare, Cervantes, Montaigne.

BIOGRAPHICAL SKETCH.

Jacopo Robusti was born in Venice in 1518. His father was a painter, and the boy painting on the walls of the home with his father's colors gained the name of Tintoretto, the "little dyer." Berenson believes that he may have studied under Bonifazio Veronese. He was for a short time a pupil of Titian, but soon began his independent career, writing upon his studio wall, "Il disegno di Michelangelo, il colorito di Tiziano," "the form of Michelangelo, the color of Titian." He secured from Volterra small plaster models of Michelangelo's figures for the

Medicean tombs, and drew from them and from little wax figures which he placed in boxes, with artificial light, securing thus strong contrasts of light and shadow. Some of his early work he displayed along the Merceria, the old-time business street of Venice. His early commissions were often obtained through his friend and fellow-painter, Schiavone, but much of this work has disappeared. In 1546 he solicited the privilege of decorating the choir walls of the Church of the Madonna dell' Orto, agreeing to do them for the cost of materials only, about 100 ducats. These are the two great canvases, fifty feet in height, of the Last Judgment and the Worship of the Golden Calf. In 1548 he received his first important commission for the Scuola of San Marco, the four Miracles of St. Mark, of which the Miracle of the Slave, now in the Academy in Venice, is best known. The story of one of his early works for the Scuola di San Rocco is characteristic of the man and of his methods of work. The Brotherhood desired a ceiling decoration for one of their rooms, and asked several painters, among them Tintoretto, to submit designs from which they might choose. On the day appointed, Tintoretto managed to have placed in position the completed painting which he had executed in the short time allotted, and when the brothers protested against such a high-handed proceeding, he presented the picture to them. His work in San Rocco, begun in 1560, extended over eighteen years and included over fifty canvases, many of them of great size. He was received into the Brotherhood, with an annuity of 100 ducats. He was one of the most prolific of artists, remarkable not only for the number of his paintings, but for their great size and the number of their figures. The Paradiso, painted in 1590 in the Hall of the Great Council of the Ducal Palace, is called the largest picture in the world, being thirty-five feet high and seventy-four feet long, and contains some five hundred figures. Other halls of the palace contain many of his paintings, the best being undoubtedly those of the Anti-Collegio, painted in 1578. His life was spent entirely in Venice, in ceaseless activity. Two or three of his children followed his art, Domenico, the eldest son, doing much

work on the *Paradiso* under his father's direction, and his daughter Marietta developing while still a young girl much talent. Tintoretto died in 1592 at the age of seventy-four, and was buried in the Church of Madonna dell' Orto.

QUESTIONS ON SPECIAL PICTURES.

No. 322 — Adam and Eve.

Academy, Venice.

4.7½ x 7.2. One of a series of five pictures referring to the Creation, which were painted for the Church of the Trinity, Venice.

Is this idyllic treatment of the episode new to art? What interpretation of the incident is suggested? What is the character of Eve's face? Has Tintoretto endeavored to make it interpretive, or has he used a type that recurs in his later pictures? Is the body delicately and beautifully modeled? Cf. 251, 265.

Cf. 112. Which is the more dramatic rendering of the narrative? What differences in the composition? Upon what elements does each artist depend for his effect? Cf. 110. What methods have the two artists used to represent the form and substance of the bodies? Does Tintoretto show the results of his study of models from Michelangelo's figures? Is a careful study of anatomy from nature indicated? Is this the work of a man to whom form is supreme? to whom color is paramount? Have these two artists given us a nobler conception of man than of woman? Is this inherent in the theme or does it occur in other connections as well? Compare portraits and saints by other artists.

What anachronism in 322? Were Renaissance artists careful in such details? What advantages, what dangers in historical accuracy in a work of art?

What other artist has painted foliage with such luxuriance, suggestiveness, variety?

No. 323 — Miracle of the Slave.

Academy, Venice.

13.8 x 17.11. One of the Miracles of St. Mark, painted for the hall of the Guild of St. Mark, 1548-1549.

A Venetian Christian, captured by Turks, refuses to pay homage to their deity, but prays to the patron saint of his own city instead. By order of the judge, torture is about to be applied when the saint descends from heaven, shatters the chains by which the prisoner is bound, and the instruments of torture. The picture is magnificent in color, — golden and warm. A preparatory study, now in private possession in Boston, was presented by an English lady of rank to Charles Sumner in honor of his anti-slavery championship, and willed by him to a colored man, from whose heirs it was purchased.

Where is attention focused? How is this accomplished? Does the eye rest at this point of attention? Does it travel easily and enjoyably about the picture, returning always to the same point? or is it hurried about and compelled to jump from point to point? Compare with other dramatic compositions in this respect. Is there more than one point of intellectual interest? of interest compelled by the artist's use of color or light and shadow?

Is the pantomime intelligible? Would better defined racial types have been an advantage? Does the background aid in localizing the scene? Are these elements essential to a successful work of art? How completely may the artist ignore such considerations?

Has figure drawing offered any difficulties to the artist? Have attitudes and position of figures been chosen for the sake of their own beauty? to make the lines and masses of the composition more perfect? to render the narrative more vivid? for the sake of their inherent difficulties? Are these equally artistic considerations? Has dignity been sacrificed to dramatic effect? Are the two at variance?

What artist has given so luminous a quality to his painting?

No. 324 — Finding the Body of St. Mark.

Brera, Milan.

While the exact interpretation is not obvious, this picture is doubtless an allusion to the story of the disappearance of the body of St. Mark after a conflagration in the church that enshrined his remains, and its discovery within the stonework of the crypt after a long period of fasting and entreaty on the part of the faithful. The saint is represented here both as alive and as dead.

Interpret the gesture of the standing figure on the left, of the kneeling bishop. Why should two dead bodies be represented? What connection with the event has the group in the right foreground? How are these figures characteristic of Tintoretto?

How are space and air imparted to the picture? What effect is secured by the distribution of light?

In this case is the picture justified without an understanding of the legend? What pictures have sufficient reason for existence regardless of the illustrative element?

No. 325 — The Marriage at Cana.

S. Maria della Salute, Venice.

16 x 21 feet. In the sacristy where Titian's St. Mark Enthroned is hung.

Is this a scene of elegance and luxury? Compare with Veronese's banquet scenes. Had the artist chiefly in mind the Bible narrative? What elements recall it to mind?

Cf. 3, Leonardo's treatment of a long table in a long room. How has each artist secured the impression of space? What new element has Tintoretto employed? Is there the same unity of interest in each picture? In what is each artist especially interested? What use has each made of the windows?

How successful is Tintoretto's arrangement of a crowd? Has it variety of action, connected movement, has it naturalness and spontaneity, do the figures seem countless? What incidents of light and shadow make this picture interesting? What elements of great beauty in the picture?

No. 326 — The Annunciation. (Detail.)

S. Rocco, Venice.

Panel between two windows in the lower hall of the house of the Fraternity of St. Roch.

Is this a reverent treatment of the subject? What are the arguments for and against a dramatic conception of the event? Have other artists paralleled this in grandeur, in suggestion of divine power, of dazzling brilliancy?

Are the accessories needlessly sordid for a literal representation? Has Tintoretto been indifferent to beauty and tenderness?

Where is the spectator's point of view as indicated by the tessellated floor? Is this borne out by the figures?

No. 327 — The Flight into Egypt.

S. Rocco, Venice.

Also in the lower hall. This picture has been much restored.

What evidences of hasty treatment? What effect have the large, loose forms of foliage upon the figures, are they dwarfed or devitalized? Is anything essential omitted in these figures? Is the expression of the idea incomplete or unsatisfactory?

What traits are suggested in Madonna? Do the realistic accompaniments detract from the dignity of the event? or add to its interest? What is the character of Tintoretto's landscape in general? Compare with Palma Vecchio and Titian.

Can the placing of the figures on the canvas be satisfactorily explained?

No. 328 — The Last Supper. (Detail.)

S. Rocco, Venice.

In the upper hall of the Scuola. Stearns suggests that the painter may have designed to represent the scene as one might view it in passing through an adjoining room.

How did fifteenth-century painters of this subject arrange the figures? How has Tintoretto contrived to bring all the disciples into view? Is emotion expressed as naturally as in Leonardo's Last Supper? Is there any objection to this violence?

Does the Christ here breathe the spirit of divinity? of conscious power? What would have been the effect

of a quiet, immobile figure in this group? Compare other representations of this subject — B203, C3, 49, 96, D105.

Are the appointments of the room in keeping with the group? How does this compare in appropriateness, in dignity, with Leonardo's Last Supper, or Ghirlandajo's? Is it as convincing in its realism as Rubens' Last Supper?

No. 329 — The Crucifixion.

No. 330 — Central Group. (Detail of 329.)

S. Rocco, Venice.

30 feet in length. Painted in 1565 for the Refectory of San Rocco. Velasquez made a special study of this picture when in Venice in 1630. The difficulty of reproducing so large a picture, especially one so darkened by time and poorly lighted as this, is obvious. The print serves, however, to give a general impression of episodes introduced, grouping of figures and distribution of light and dark. At the extreme, on either side, are groups of Roman horsemen. Nearer the center, at the right, are the soldiers casting lots; on the left a cross is being raised, while in the right background a throng gathers around the victim just being placed upon the other cross. At the foot of the cross of Christ is the group reproduced in the detail, 330.

Compare with other scenes of Christ on the Cross. B67, 82, 122, 268, D118, 171. In what spirit is the scene treated by the various artists? Which is the most impressive? Why? What is added by the introduction of realistic episode? Is anything lost? Compare especially Perugino's picture.

What draws attention to the central cross? Why is it placed so high? Is the group at the foot deeply moved? By what artistic devices has this part of the scene been

made impressive? Does the swoon of Mary add poignancy to the sorrow? Is the figure of the young girl next her tense with sorrow? relaxed as in sleep? Does the group compel participation in its emotion?

No. 331 — Christ before Pilate.

S. Rocco, Venice.

In the room with the Crucifixion, the former Refectory.

Note the effect of heavy shadows with the light touching the upturned faces of the crowd, striking on the columns and falling full upon the figure of the Christ. Are the proportions of the figure normal? What effect is produced by the pose? by the clinging garments? What elements of character are emphasized? Is the radiance about the head more pleasing than a halo? Does the action of Pilate detract from the impressiveness of the scene? Does it add an element of beauty?

Is this a solemn and impressive scene? Is it free from extravagance and carelessness?

No. 332 — Presentation of the Virgin.

Madonna dell' Orto, Venice.

14 x 15 feet. Painted for the doors of the organ, now in a side chapel of the same church. A comparatively early work.

Has the event gained in impressiveness by this unusual treatment? In what respects is it conventional? Cf. B58, 79, 366, C291. Have all these artists treated child-life with genuine sympathy?

What suggestions of Oriental life and scenes? Why do vertical lines prevail? Are the proportions of the figures normal — *e.g.*, what would be the height of the woman

who is halfway up the stairs if she were measured by rules of perspective? Apply this test to others in the picture.

Is there more decorative detail than is usual in Tintoretto's work? Does the stairway compete in interest with the figures?

How is the eye led toward the center of interest? Again compare Titian's *Presentation*. Which is the more glorious conception, the more graceful in drawing? Which more suggestive of refinement and sentiment? Which has more vitality?

No. 333 — The Deposition.

Academy, Venice.

Figures about life size.

Is the conception fully worthy of the theme? Compare with other religious pieces by Tintoretto. Is there an increase in seriousness, in dramatic intensity? Does it appeal to you by its pathos or by some other noble quality? Is there any discordant note?

Is it satisfying and full of meaning in arrangement of light and shadow? What hour is represented?

Is it more or less impressive than 330, the group from the *Crucifixion*?

No. 335 — Marriage of St. Catherine. (Detail.)

Ducal Palace, Venice.

The room in the Ducal Palace called the *Sala del Collegio* contains four wall paintings by Tintoretto, in which various doges are introduced to sacred personages; the ceiling by Paolo Veronese is the finest in the palace.

In the *Marriage of St. Catherine* the Doge Francesco Donato is introduced by St. Mark.

Is the design dignified or theatrical? Is there a sense of divinity in Madonna? Why is the Doge indifferent to the sacred ceremony? Is his introduction happily timed? What was the practise of other painters?

Is this St. Catherine type repeated in other works by Tintoretto? by other painters? Is the figure of high artistic interest? Why? How and why are St. Catherine and the Doge differentiated from the others?

No. 334 — Bacchus and Ariadne.

No. 336 — Forge of Vulcan.

Ducal Palace, Venice.

Two of the "marvelous quatrain," from the small room called the Anti-Collegio; painted 1578. The pictures are about 5 feet in height. They are on canvas, like practically all other paintings on Venetian walls.

Which nude figures, male or female, has Tintoretto modeled more in detail, invested with more interest?

Does it seem a violation of nature's laws that Venus, recumbent, should be sustained by the air? How do we know that she is moving — by her drapery only? Is her motion swift, like that of St. Mark in 323? Note the waving, rhythmical arrangement of line. Is the spirit of Greek art in this picture?

Is the line composition of 336 equally suited to the *motif*? What did the beauty-loving artist find to attract him in this subject? Are these muscular figures rude, destitute of beauty? Is their action rhythmical — *i.e.*, are they so posed that their blows will fall alternately, as in actual practise?

Why is Vulcan twisted? Are these figures of undue length? Is that the case with Tintoretto's figures in general? Are his foregrounds ever bare of incident?

No. 337 — Portrait of a Procurator.

Uffizi, Florence.

The procurators of St. Mark, usually six in number, were overseers of the buildings of St. Mark's and treasurers of the exchequer. They took precedence of the doge himself, had their own courts and jurisdiction, and were exempt from any interference on the part of other tribunals. During the financial difficulties of the seventeenth century the number of procurators was as high as thirty.

What indications of age in outward appearance? In character suggestion? Are the evidences, in attitude and hands, of robust condition borne out by the face?

Is this man highly intellectual, delicately spiritual? Is he a typical Venetian? Is subtlety generally characteristic of Tintoretto's work? Is this in keeping with other paintings by him?

Cf. 280. What qualities have the two in common? May they be considered as typical Venetians? Cf. B336, 344. What do they suggest of the character of the government and society of that city?

GENERAL QUESTIONS.

Is there a type of female beauty individual to Tintoretto? How far is its resemblance to the women of Titian, Giorgione, Veronese, fundamental, how far superficial?

Is illumination (proceeding from holy persons) expressed conventionally or is it in line with his general naturalism? Does it seem incongruous?

Is any art principle involved in Venetian indifference to chronological accuracy of costume and accessories — as in subjects taken from the Bible?

Was Tintoretto ever conventional? commonplace? trivial? What resemblance between him and Michelangelo?

Is there anything in his pictures to indicate the beginning of a decline in art?

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PALMA GIOVANE (Jacopo Palma, the Younger).**1544-1628.**

"The only excess of which he was guilty was intemperance in labor."

OUTLINE FOR STUDY.

Interest of Guidobaldo of Urbino in the youthful Palma: studies in Rome.

His final establishment in Venice; the great painters of that day; difficulties and discouragements of a young artist; Palma's appointment to finish work left incomplete at Titian's death.

Palma's growing artistic and social success; his studious life; facility in design; foreign patrons. Numerous commissions by Venetian religious societies; paintings in the Ducal Palace.

TOPIC FOR FURTHER RESEARCH.

The League of Cambrai. [Brown, *Venice*; Thayer, *History of Venice*.]

BIOGRAPHICAL SKETCH.

Jacopo Palma the younger was born in Venice in 1544. He studied under his father, Antonio, nephew of Palma Vecchio. At the age of fifteen he was taken by the Duke of Urbino to Rome, where he studied under Caravaggio. His best pictures are those in the Ducal Palace in Venice. Others are found in various churches in that city. His manner tends to the mechanical, but his painting of heads is often very beautiful. His standing as an artist is indicated by his being entrusted with the completion of Titian's last work, *The Deposition*. He died in Venice in 1628.

QUESTIONS ON SPECIAL PICTURE.

No. 338 — Allegory: The League of Cambrai.

Ducal Palace, Venice.

One of four pictures painted by Palma in the Sala del Senato.

The League, formed at Cambrai in 1509 between Ferdinand of Spain, Louis XII of France, Emperor Maximilian, and Pope Julius II, is here represented by Europa on the Bull, whom Venezia, guided by the doge and accompanied by the lion of St. Mark, attacks.

What elements of beauty in this picture? Does its interest lie exclusively in its historical and symbolical meaning or may it be enjoyed without elaborate explanation? Is this in accord with Venetian tradition?

Compare the landscape with those by Palma Vecchio and Jacopo Bassano. Which is painted with most sympathy with nature? Is it possible to paint landscape accessories carefully and well without diminishing the importance of figures?

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Lesson 25.

VENETIAN PAINTERS FROM VERONA.

FRANCESCO TORBIDO (Il Moro). 1486?–1546?

OUTLINE FOR STUDY.

Torbido a link between early and late school of Verona; pupil of Liberale: imitator of Giorgione. His excellent work in portraiture. Altar-pieces; latest works — frescos in Cathedral of Verona; influence of Giulio Romano.

TOPIC FOR FURTHER RESEARCH.

Men of letters in Verona. (Wiel, *Verona*, ch. 6.)

BIOGRAPHICAL SKETCH.

Francesco Torbido was born in Venice about 1486 or somewhat later. He was often called Il Moro, possibly on account of his thick lips and other Moorish features, which appear in a portrait sketch in red chalk now in Oxford. He was a pupil of Liberale of Verona, and very possibly studied also under Giorgione in Venice; but returned to his earlier master, whose heir he became. A fine altar-piece by Torbido is in the Church of San Fermo in Verona, the beautiful landscape of which resembles the work of Bonifazio the elder. Torbido's portraits are his best works, many of which have been catalogued under the names of better-known artists. His latest work, the ceiling frescos of the Cathedral of Verona, show the unfortunate influence of Giulio Romano. The exact date of his death is not known; he is last mentioned in 1545.

QUESTIONS ON SPECIAL PICTURE.

No. 317 — Young Man with a Rose.

Alte Pinakothek, Munich.

Signed and dated 1516.

Examine portraits by Giorgione and by Moroni. To which is this most nearly allied in sentiment? in manner of painting? Was the stone parapet a favorite accessory of either? Is the face empty of meaning? Is it profoundly thoughtful? poetic? What interpretation is suggested? Compare the double portrait attributed to Bellini, B345. What resemblances in costume, drawing, texture? Where in the history of painting does this portrait belong?

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BONIFAZIO VERONESE I. 1490?-1540.

BONIFAZIO VERONESE II. d. 1553.

BONIFAZIO (III) VENEZIANO. b. 1525?

OUTLINE FOR STUDY.

The Bonifazi — an artist family of Verona.

Dimness and confusion in the history of these painters;
difficulty of reconciling tradition with probability
in the attribution of their works.

Artistic affinities of one of the Bonifazi with Palma
Vecchio; his color quality; character of landscape
backgrounds; Veronese traits.

The paintings in Italian galleries and churches,
differing in style and excellence, that bear the
name of Bonifazio.

TOPIC FOR FURTHER RESEARCH.

Environment of the Veronese artist. (Ruskin,
Verona and its Rivers.)

BIOGRAPHICAL SKETCH.

Much confusion has prevailed regarding the different members of the Bonifazio family. Early writers mention but one painter of the name, but recent researches indicate that there were certainly three artists in the family. The family name seems to have been de Pitatis. The two elder members, known as Bonifazio Veronese I and II, were probably born in Verona toward the end of the fifteenth century; they were certainly related and may have been brothers. Both studied under Palma Vecchio. The elder may be regarded as one of the best painters of the Venetian school and its most brilliant colorist.

His works have been often attributed to Palma. He was admitted to the artists' guild in 1523 and died in 1540. Bonifazio II followed the style of the elder so closely that it is difficult to distinguish their works, especially as they apparently painted together on many pictures. He was, however, an imitator rather than a man of original genius. He died in 1553. Bonifazio III was probably the son of one of the older men, and was born in Venice about 1525. He was the only one, apparently, of whom Vasari knew. A number of his pictures in the churches and galleries, painted about 1562, contain the figures of two saints. Other paintings of this period resemble the work of Bonifazio I in color and manner, while some of his later work shows the influence of Titian. He was still living in 1579. The work of all three artists was done entirely in Venice and covers the period from 1530 to 1579. The dates of death have been gathered from the archives and necrology in the churches of Venice and Verona.

QUESTIONS ON SPECIAL PICTURES.

No. 339 — Parable of the Rich Man.

No. 340 — Lazarus. (Detail of 339.)

Academy, Venice.

Height 6.7.

Observe the expression of the faces, the absence of indication of feasting and prodigality. Does this seem to be other than a simple domestic gathering of a family of condition? Do the musicians and Lazarus prove that the artist was able to illustrate his subject intelligently?

What effect has the music upon the maiden at the end of the table? Interpret the interchange of look and speech between the two older people and the caress given to the maiden. Is the isolation of Lazarus emphasized by placing him in a separate compartment of the picture?

Is the lighting consistent? Would the picture be better without the detached incidents of the background? What part is played in the interpretation by the garden scene and distant landscape? Are there indications of the influence of Palma Vecchio?

No. 341 — The Judgment of Solomon.

Academy, Venice.

About 5.9 in height. Painted 1533.

To which mother is the sympathy of the spectators given? Are the attitudes natural or theatrical? Is the complex character of a crowd well pictured? Has the general treatment the freedom and spontaneity of work by Veronese or Tintoretto? Is the scene skilfully and intelligently planned? Has it been dictated by the wishes of a patron?

No. 342 — Holy Family.

Louvre, Paris.

Is this a Holy Family as the Florentines would have represented it? Might it be called equally a Santa Conversazione? Does the picture lose by lack of a common interest? Has the artist combined persons, who are far apart mentally, into an agreeable and harmonious whole?

Why should this *motif* (the Santa Conversazione) have suggested itself to late Renaissance painters? What peculiar technical quality makes this picture pleasing?

How do the ease and grace of this group compare with 339 and 341? Is there an equal interest in landscape? Do the three suggest the same hand, the same influence? Compare with pictures by Palma Vecchio.

No. 343 — St. Bernard and St. Sebastian.

Academy, Venice.

Figures nearly life size. In 1562 Bonifazio Veneziano painted for several churches in Venice groups of saints in twos or threes.

St. Bernard of Clairvaux was a noted theologian and disputant. Satan, chained at his feet, symbolizes heresy.

How does this St. Sebastian compare with that of Sodoma, of Perugino and others, in expression of sentiment and in beauty of person? In a large picture where a nude figure plays so prominent a part is this style of modeling satisfactory? Cf. 58, 251.

What resemblance between St. Bernard and the portrait in 341? Is great art belittled by the introduction of family shields that do not form an integral part of the design? by the realistic pattern painting of the border of an ecclesiastical robe? How much or little value has a picture like this, and why?

In the four pictures by the Bonifazi, which represent the freest, the most original art? What signs are there of independent thought? of loving care for artistic perfection?

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PAUL VERONESE (Paolo Caliari). 1528-1588.

"Each of his paintings is a feast for the eyes."

OUTLINE FOR STUDY.

Verona, "the city of good story tellers" — our artist's ability in that direction.

Paul Veronese the contemporary and friend of Tintoretto; a representative of other tendencies in Venetian painting; his interest in the externals of existence.

The Caliari, a family of artist-craftsmen; Paul's youthful essays in sculpture; irresistible attraction of color; sculpture *motifs* in his paintings.

Work in provincial towns both before and after his removal to Venice; early development of characteristic treatment of mythological themes; mastery of the technique of fresco; contemporary admiration; the Villa Maser.

Paul in Venice; decoration of the Church of San Sebastiano, 1555-1565: his handling of the problem of ceiling painting compared with that of Michelangelo and Correggio.

Venice at the height of its prosperity and the opportunity afforded Paul Veronese.

Banquet scenes, Paul's typical work; their contemporary character; colossal size of his canvases; his ability as a space-composer: luminous backgrounds.

Paul before the Council of the Inquisition; his theory of art; his lack of literary education and his anachronisms.

Visit to Rome, 1565; its effect on his style.

Re-decoration of the Ducal Palace, 1577-1588; Paul Veronese a fitting exponent of Venetian magnificence; the worldly beauty of his female types; his glory of color.

The temperament of Paul Veronese; his perennial freshness, fulness of health and strength; unwearied activity; union of poetic fancy with naturalistic method; the uniform excellence of his work in his chosen field.

TOPICS FOR FURTHER RESEARCH.

Shakespeare's stories of Verona.

The problems of ceiling decoration.

Artistic interest of Verona. (Taine, *Florence and Venice*. 328-341.)

The Palace of the Doges. (Grant Allen, *Venice*; Ruskin, *Stones of Venice*.)

BIOGRAPHICAL SKETCH.

Paolo Caliari, born in Verona in 1528, came of an artistic family. His father was a sculptor; his uncle was Antonio Badile, the painter. His first instruction was in clay modeling under his father, in which he rapidly excelled; he then studied painting with his uncle, being registered as an inmate of his house in 1541. He probably came also under the influence, if not the direct instruction, of Giovanni Carotto, and Brusasorci, painters of Verona. He is said to have copied many of Albrecht Dürer's engravings during his boyhood, and to have greatly admired Parmagianino. His first work was in Verona in the Church of San Fermo; he then went to Mantua as the protégé of Cardinal Hercule Gonzaga. Zelotti was his early friend and life-long associate. Together they painted at Tiene and

at other places in the vicinity of Verona, their style being so similar that their individual work cannot be distinguished.

In 1555 Paolo went to Venice and was first employed to decorate the sacristy of the Church of San Sebastiano. His success in this modest commission was so great that the decoration of the church itself was given to him, and it remains to the present day a veritable gallery of his painting, a memorial of the first ten years of his brilliant career in Venice. Among his most characteristic canvases are the great banquet scenes, of which the Marriage at Cana, now in the Louvre, is the most famous, while at least three others, one in the Brera, a second in the Academy at Venice, and a third, also in the Louvre, are especially worthy of mention. Of even greater merit is the Family of Darius before Alexander, in the National Gallery, London, a remarkably well-preserved canvas. Several large altar-pieces still remain in the churches of Venice, while all the principal galleries of Europe have examples of his mythological or religious canvases.

Veronese was also an able fresco painter. In 1566-1568 he was employed in decorating in fresco the country house of the Barbaro family near Asolo, often known as the Villa Masèr. This is one of the most complete schemes of decoration and one of the most perfectly preserved villas of the later Renaissance period, one which Yriarte has made the setting for his work, *La vie d'un patricien de Venise au XVI siècle*. The dome of the grand gallery and the accompanying lunettes are filled with mythological scenes, painted with much vigor and ability. The lower walls are, however, too largely given over to simulated effects and painter's tricks.

Veronese's ability was early appreciated by Titian, who recommended him to the authorities in charge of the decorations of the Ducal Palace. In 1562 he received his first commission for the ceiling of the Hall of the Grand Council, together with Titian's son Orazio and Tintoretto. This work was destroyed in the fire of 1577, but from that time until his death in 1588 he was constantly employed by the Senate. His second decoration of the Hall of the Grand Council includes one of his

greatest paintings, the Triumph of Venice, magnificent in technique and sumptuous in color, filled with the radiant women clad in velvet and brocade whom he painted with such delight. In this work, as in all his other ceiling paintings, Veronese employed a method of perspective characteristic of himself alone. Avoiding the danger into which Correggio had fallen, he still opens the view into palatial colonnades filled with figures, or carries the eye on up into the sky where, seated on clouds and surrounded by a heavenly host, Venezia receives the crown of triumph.

In 1566 Paolo had returned to Verona to marry Helena Badile, daughter of his first master. Two of his sons, Carletto and Gabriele, worked with their father in his art. After Veronese's death in 1588, his brother Benedetto with the two sons carried on the studio under the name of the Heirs of Paolo. Carletto, whose work shows much genuine ability, died in 1598, while still a young man; his uncle died two years later, after which Gabriele, who seems to have had little original talent, became an art dealer.

QUESTIONS ON SPECIAL PICTURES.

No. 344 — St. Gregory and St. Jerome.

Brera, Milan.

Wing of triptych, the central panel of which represents the Adoration of the Magi.

How has the artist sought to vary conventional treatment and increase the artistic interest? Are the vine and dove symbolic? Is there gain or loss in representing the heavenly choir and the clouds that sustain them as such solid objects? How did Raphael treat that *motif*? Cf. 160. Are they attractive in sentiment and attitude? Are they spiritually elevated?

No. 345 — Coronation of Esther by Ahasuerus.

S. Sebastiano, Venice.

Painted in oil on canvas between 1555 and 1560; figures over life size. The central panel of a series of ceiling pictures from the story of Esther. This commission, one of the first received by him in Venice, Paul owed to his fellow-countryman, Tortonio, Prior of the Cloister.

Was the life of Esther often treated by Renaissance painters? What special opportunities did it offer to Paul? Was he learned in ancient customs and ceremonies? Has he produced here a picture of as brilliant contrasts as his most characteristic paintings?

What reason for the peculiar drawing? Would actual figures look thus if they were seen directly over one's head, or would they have to be viewed at a more or less acute angle? How did Melozzo, Correggio, Michelangelo, meet this problem? Is there a feeling of movement in the figures, in their draperies, in the skin of the dog?

No. 346 — The Marriage at Cana.

Louvre, Paris.

20 x 30 feet. Painted 1562-1563 for the refectory of the Monastery of San Giorgio Maggiore, Venice; the first of Paul's great banquet scenes. Some idea of its size may be gained from the fact that it contains one hundred full-length figures with at least fifty more heads or half-lengths. It was carried to Paris by Napoleon and was retained at the time of the treaty, a painting by the French artist Lebrun, *The Feast in the Pharisee's House*, being sent in exchange.

The group of musicians in the foreground is said to include portraits of Titian with bass-viol, Tintoretto playing the viola, Veronese with flute. The man with viola, however, resembles so-called portraits of Paul, and is a type often seen in his pictures.

In what spirit has the artist presented this scene? What other point of view might he have taken? What advantage in this representation? Is this a scene of confusion? Are the figures crowded? How has he accomplished this? Is it merely because he used so large a canvas? Are there practical difficulties in looking at a canvas so large? in seeing so many people at one glance? (Imagine yourself entering such a banquet hall.)

Who are the principal characters in the Bible narrative? Has Veronese emphasized them sufficiently? Study the perspective; follow the lines of the architectural frieze in the upper foreground by a ruler or sheet of paper. Where do these lines converge? Are there other lines that lead to the same point?

Is the group of musicians in the foreground a happy idea? Note the attitude and drapery of the man at the left playing the viola and the resemblance to Michelangelo's Moses. Are the incidents in the foreground, or do they constitute the chief interest of the picture?

What effect upon the picture has the architecture? Is it too carefully elaborated? How large an element of beauty in the picture is given by the sky and the tower standing against it? Is this characteristically Venetian?

Is this a great picture or merely a large one?

No. 347 — Feast at the House of Levi.

No. 348 — Detail of 347.

Academy, Venice.

20 x 46 feet. Painted, 1572, for the Church of SS. Giovanni e Paolo, Venice. This was the picture that caused the artist to be summoned before the Inquisition to answer to the charges of irreverence and heresy. He convinced the judges of the

innocency of his intentions and painted out one offending figure, but left unchanged other unscriptural accessories. The name of the picture was also changed from *Feast in the House of Simon* to that which it now bears. 348, said to be the artist's portrait, is one of the most notable figures in art.

In what kind of structure does this scene occur? Is it an injury to the composition to divide it into three parts? Does the mass of figures balance the heavy architectural forms?

How is monotony overcome? Is the distance as full of charm as 346? How is attention drawn to Jesus?

Is the figure in 348 treated in the spirit of portrait art? Does it keep its place in the general composition? What is the man doing whose head is seen between the columns? In what subjects would this piece of realism be permissible? Is it to be supposed that the clown and parrot would be included in a banquet given for a noted religious teacher? How may the presence of these dubious features be explained?

No. 349 — Head of Padre Servito Grano.

Monte Berico, Vicenza.

Detail from another of the great banquet scenes, the *Feast of St. Gregory the Great*, painted in fresco, 1572, for the Pilgrimage Church of *Madonna del Monte* on Monte Berico in the outskirts of Vicenza. A long arcaded passage leads from the town up the hill for the protection of the faithful in inclement weather, which was the scene of a sharp conflict between Italian and Austrian troops in 1848: this picture suffered seriously at that time, but has been restored and is still in position.

Examine all of Paul's pictures — are such fine heads numerous? Is it to be expected of an artist of his

temperament that he should copy faithfully the living model and add nothing from the imagination? Why?

Is this head modeled with all the detail of a portrait? Is it solid? Does it project far from the background? Would it look flat and unobtrusive in a large composition? What is the case with 348? Is character adequately expressed and interpreted in 349?

No. 350 — Adoration of Shepherds.

S. Giuseppe di Castello, Venice.

The central portion of an altar-piece, 13 x 8 feet, painted by order of Grimani, Procurator of San Marco. St. Jerome appears at the extreme left.

Does this picture betray sympathy with lowly life? Have the men the air of grandees in disguise? How is Mary's poverty indicated? Is the cow a fine piece of animal painting? Cf. 357. Is it a participant in the scene, as with early artists? Has Veronese a keen appreciation of animal life, or are the animals only studio properties?

What is the source of illumination? Compare Correggio's Holy Night, 233. Is the picture sincere and realistic in its sentiment and in its representation of the material? Does it arouse a devotional feeling? Would it be a more acceptable altar-piece than 344? Why?

No. 351 — St. Helena dreaming of the Cross.

National Gallery, London.

An allusion to a vision of the Empress Helena, mother of the Emperor Constantine. The conversion and devotion to Christianity of these royal persons enabled the faith to obtain a firm

foothold in the Roman state. The Empress built important churches in the eastern Roman dominions and in an excavation for one on Calvary the true cross was discovered.

It is interesting in this connection to recall the fact that Veronese's wife was named Helena.

By which are you most impressed — the spiritual or material quality? What character is revealed in the saint? What interpretation would be suggested if the Christian symbol were omitted? What gives this figure charm and distinction? Is this painted with a breadth, facility, knowledge of form, decorative feeling, equal to any of this artist's pictures?

No. 352 — The Finding of Moses.

Prado, Madrid.

This picture, beautiful in color and drawing, and full of distinction, is discussed in terms of high praise, as an authentic work, by one of Paul Veronese's recent biographers; but Kugler and the Prado official catalogue call it a copy, by Paul's son, Carletto.

What is to be said in favor of translating a pre-Christian legend into the terms of sixteenth-century court life? Does it make the incident commonplace? What gives this picture enduring interest?

Is the introduction of Nubians significant of the customs of the artist's time or is it done to give an impression of historical veracity?

Compare with 357 and other authentic works by Veronese. What arguments for and against its acceptance as his own? If by his son, what rank as an artist does it give him? Why?

No. 353 — St. Anthony Abbott enthroned with St. Cornelius and St. Cyprian.

Brera, Milan.

Called by Blashfield the Three Bishops, "a specially dignified and individual picture."

Why are these three saints associated? Does the splendor of robes and environment detract from the saintly nobility of the types? Was Paul Veronese usually governed by a fine sense of propriety in the selection of models?

Where else is found the *motif* of a page supporting a book like a lectern? Is this attitude well chosen, possible to maintain? Is it a painter's fancy, or a picture from real life?

Has Veronese usually employed the pyramidal composition seen here? By what artists and in what periods has this form been more often used? Has it any advantages over the freer form of composition seen in 356?

No. 354 — Alexander and the Family of Darius.

National Gallery, London.

Canvas, 8 x 16 feet. Painted in 1565-1566, while visiting at the country house of the Pisani. A tradition which was handed down in the family itself says that it was painted secretly and left as a gift by the artist on his departure. Its great size and the fact that it contains a number of portraits of the Pisani makes this difficult to accept, though it may have been prepared as a surprise for some member of the family. The canvas is unusually well preserved, having remained in the possession of the Pisani family in one of their palaces in Venice until 1857, when it was purchased by the English government.

Cf. 346, 347. How are these pictures related in point of time? Is their setting the same? In which is the background most skilfully handled? In which is emphasis laid upon the individual figures and faces? Why?

Is it possible to distinguish between the portraits traditionally found in this work and ideal heads? Are all of patrician rank? Do any of the faces occur in other of Veronese's pictures?

In how far is this a study of Alexander and his period? Are these pictures portrayals of Venetian life? Are they pure phantasy?

No. 355 — Angel of Annunciation. (Detail.)

Academy, Venice.

The scene of the Annunciation is a spacious marble hall, the Virgin kneeling at the extreme right, the angel appearing at the left. Entire picture, 15 x 17½ feet.

Cf. 326. Which is more in accordance with our idea of the manner of the angel's appearance? With what feeling would Mary become conscious of this softly descending angel? Does the flutter of the garments suggest violent movement? Is the sense of motion vivid? In what other picture by Paul is this model found? Is the feminine type generally used for angels?

No. 356 — Marriage of St. Catherine.

S. Caterina, Venice.

This admirably preserved canvas was painted in 1577 for the high altar of the church where it still remains.

Is this a characteristic example of Paul's work in the *ensemble*? Is it an effective composition in masses of

light and dark? Is the general effect clear and simple or a confusion of small objects and details? Might a sufficient reason exist for designing such confusion?

Do the draped columns commend themselves to your reason? Is there anything in festival customs that might suggest this *motif*?

Compare the treatment of this subject by Tintoretto and Correggio. Of what are the differences significant? Is either distinguished by profound religious feeling? Is it possible to express in a picture the mystical character of this legend?

No. 357 — Rape of Europa.

Anti-Collegio, Ducal Palace, Venice.

8½ x 10 feet. Tintoretto's Forge of Vulcan and Bacchus with Ariadne are in the same small ante-chamber in the Ducal Palace.

Jupiter, attracted by the charms of the lovely Europa who with her companions wandered in the flowery mead, assumed the form of a bull, feeding among the cattle. His beauty and gentleness won the confidence of the maidens and Europa seated herself upon his back, as he knelt before her. He carried her to the sea, then, suddenly plunging into the waves, bore her to the island of Crete.

What is the effect on one's mind of a frankly modern treatment of a Greek myth? Is the story brought nearer to our comprehension? Is there a loss of tragic interest? Has the maiden in Greek art ever been represented as beautiful and with as much sentiment as Paul Veronese's Europa?

Compare Shakespeare's *Midsummer Night's Dream*. How do the drama and the painting illustrate and supplement each other?

Is this an example of careful composition? Was that a matter in which Venetian artists of this period were greatly interested? What did they offer as compensation? What similarity between Paul and Tintoretto in treatment of foliage? Cf. also 352.

No. 358 — Industry.

Sala del Collegio, Ducal Palace, Venice.

The ceiling of the Sala del Collegio, formerly the hall for the reception of foreign ambassadors, is decorated entirely with paintings by Paul Veronese set in a richly carved and gilded design, portions of which appear in our print. The central panel over the throne represents Venice enthroned; below is a panel of Neptune and Mars; while on the sides are nine panels of the Virtues, Industry being one.

Is this conceived as seen from below? Is it a highly vitalized personality? Is its movement vigorous? elastic? light? Is the drapery superabundant or is it all needed to give proper support to the figure? Is there an effective balance of light and dark?

Would the symbolism be understood without the name? Had Paul a lofty imagination or was he contented to paint what he saw every day? Has he given us here an artistic thought as well as a clever painting?

No. 359 — Medallion.

Ducal Palace, Venice.

This medallion from the ceiling in the Hall of the Council of Ten is by Veronese's own hand. A number of the other sections are by Zelotti, his early friend and assistant.

Are the same principles of foreshortening made use of here as in 358 and 345? Is this spirit of reverie characteristic of Veronese's work? Is he as successful as Titian in portraying virile old age? What is Veronese's ideal of feminine beauty? Does he continue the tradition begun by earlier Venetians? Compare Bellini, Giorgione.

GENERAL QUESTIONS.

Is Paul Veronese's interest in the representation of rich fabrics a matter for regret? Does what he accomplished point to nobler possibilities? Had he hidden within him the dramatic fervor of Tintoretto, the profound thoughtfulness of Michelangelo, the religious sentiment of the earlier Lombard schools, the poetry of certain fifteenth-century Florentines? What are the Venetian characteristics?

How does he compare with Tintoretto in ability to convey the impression of a crowd with an economy of figures? Are his crowds skilfully massed and subordinated? Was he ever daunted by any problem of draughtsmanship? What qualities are demanded of the successful painter of pageant pieces?

In what respect is art the richer for Paul Veronese's contribution?

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Lesson 26.

PAINTERS OF BERGAMO AND BRESCIA.

LORENZO LOTTO. 1480?-1556?

OUTLINE FOR STUDY.

Evidences of Lotto's training under Alvise Vivarini.
Lotto's wandering life; the varied influences under which he was brought and his responsiveness.

Visit to Rome; resemblances in his work to Raphael's; to Correggio's.

Intimacy with Palma Vecchio.

Lotto's residence in Bergamo, 1513-1525; great altar-pieces of this period; the intarsia work of Santa Maria Maggiore; development of Lotto's individuality.

Religious temper of Lotto's work; his sensitiveness and his poetic temperament; the fantastic element.

Psychological interest of Lotto's portraits.

TOPICS FOR FURTHER RESEARCH.

Venice the intellectual and reform center of Italy in the early sixteenth century.

The Council of Trent and the Counter-reformation.

Paoli Sarpi. (Brown: *Studies in Venetian History*. II.)

Intarsia; its relation to engraving.

BIOGRAPHICAL SKETCH.

Of Lotto's life and work but little has been known until Mr. Berenson's recent skilful reconstruction of his life and character from the scanty facts gleaned from various documents

and from the internal evidence of abundant works by the artist. From this source, in the main, are gathered the materials for the present sketch.

Lorenzo di Tommaso Lotto was born probably in Venice, in 1480. His early work proves him a pupil of Alvise Vivarini and represents the interest and tendency of the minority who followed not the popular Bellini movement, but that of the rival studio of the Muranese artist. His earliest dated work is of 1500, a St. Jerome, now in the Louvre. His first important work, however, was an ancona, painted in 1506-1508 for San Domenico in Recanati. It is interesting to note that Lotto is the only one of the later Venetian artists to use a predella, so common in works of the fourteenth and early fifteenth century. That Lotto was in Rome in March, 1508, is certain from a document recording a payment made to him for frescos to be executed in the Vatican, and paintings of this period indicate the influence of Raphael until 1512. By 1513, or earlier, Lotto was certainly in Bergamo and entering upon that period of his life and work in which his individuality and independent character were developed. The great altar-pieces of San Bartolommeo, San Bernardino, and San Spirito, the designs for the remarkable intarsia work of the choir-stalls of Santa Maria Maggiore, the frescos at Trescorre near Bergamo and many of his finest portraits are of this period. These and the many smaller works in various churches and collections in and about Bergamo show how closely he was associated with the life of this hill town and how much appreciated was his work. Indeed, Bergamo still claims him as a native son.

After 1529 he was often in Venice and suggestions of Titian's influence are found in the color and technique of some of his pictures. In 1546 his will was made in Venice. Most of his later work, however, was done for the smaller towns in that region about Ancona, known as the Marches. In 1554 he entered the Holy House of Loreto, giving himself and his belongings to its service. Here he died, in 1556, completing his life in the same region for which his first altar-piece, that for Recanati, was painted.

Lotto was a deeply religious man, and the fact that in 1540 he painted for a friend the portraits of Martin Luther and his wife, suggests sympathy with the Reformation movement. Aretino in writing to him calls him "good as goodness," and sends him Titian's greetings and embraces and reminds him that "holding the second place in the art of painting is nothing compared to holding the first place in the duties of religion," an interesting commentary on his intimacy with Titian and his friends and on their estimate of him as artist and as man.

QUESTIONS ON SPECIAL PICTURES.

No. 360 — *Madonna with Saints.*

S. Bartolommeo, Bergamo.

Canvas, 17 feet in height. Completed 1516 for San Stefano, Bergamo, by order of Alessandro Martinengo, grandson of the great General Colleoni. In 1561 it was transferred to San Bartolommeo, where it now hangs. Three panels of its predella are in the Gallery at Bergamo: the tympanum is in private possession. The two saints at the left are thought by some to be portraits of Alessandro Martinengo and his wife Barbara.

Account for the intensity of emotion. Are all of the worshipers animated by one thought, or is this a varied character study?

What effect have the attitudes of mother and Child? Is there any suggestion of the fantastic? Is the act of the little angels in the foreground appropriate? By what device or devices have the restless movements of the figures been counteracted? How have depth and air been obtained? Are the figures in harmony with their surroundings? Did Lotto revert to earlier Venetian traditions in his treatment of this theme? Cf. B338, 355. Are the decorative accessories common in contemporaneous Venetian art? Cf. C247, 281.

No. 363 — Adoration of the Shepherds.

Martinengo Collection, Brescia.

On canvas. Figures half the size of life. There is a tradition in Brescia that this picture came from Treviso. The shepherds are probably portraits.

What suggests divinity in the Child? Does the picture appeal to us because of its revelation of the artist's character, its intrinsic charm, its elevated theme, or for some other potent reason?

What proofs of portraiture are here? Does the picture gain or lose in artistic interest thereby? Why do the angels lay hands upon the shepherds? Why are they smaller?

What picturesque accessories give the picture a modern air? What details take from the breadth of treatment?

Is there a spirit of devoutness in this and 360?

No. 361 — The Brothers della Torre.

National Gallery, London.

On canvas, figures life size. Painted in 1515 for Niccolò della Torre, a nobleman of Bergamo. The seated figure is Agostino della Torre, professor in the University of Padua. It has been suggested, for an obvious reason, that the first intention was to paint this single portrait only, and that the figure of Niccolò was an afterthought.

Why the books and papers? Are they a necessary part of the character delineation? Are they an artistic adjunct? Are the faces in keeping with the books? What is indicated by the different dress of the two men?

Is the arrangement of figures unusual? Is it a mistake in composition? Does it add interest? What better

arrangement of a double portrait might there be? Is the figure behind placed at the full height of a man standing? If it were removed would the sitting figure be properly placed on the canvas?

Are these faces and forms painted with entire mastery of technique? Is the modeling firm? Is there substance to the bodies beneath the garments? Are the faces instinct with life? Are they convincing portraits?

No. 362 — Portrait of a Youth.

Castello, Milan.

On wood. 11 x 13 in.

No. 365 — Donna Laura da Pola (?).

Brera, Milan.

On canvas, life size. One of Lotto's very best works. It is known that in 1544 he painted the portraits of Messer Febo of Brescia and his wife, Laura da Pola, and there is little doubt that they are the companion portraits now in the Brera.

Are these examples of sound construction in drawing? Are both well placed in the frame? Do they portray character of poetic quality, of refinement? Are they intensely vital? How do they compare in subtlety with 307, 308?

Would they be as interesting if the dress were less elegant? What is the significance of the book? Are they mere naturalistic studies? Has the artist infused into them his own individuality? Is there a resemblance between Donna Laura and his idealized faces in 360 and 363?

Has the painter sacrificed breadth and quietness to his fondness for sparkling lights?

No. 364 — Portrait of an Old Man.

Brera, Milan.

On canvas, figure life size. Painted in the same period as Donna Laura da Pola and Messer Febo.

This is perhaps the very finest of Lotto's portraits. The transparency of the flesh tones, the subtle suggestions of old age in its more beautiful aspect, the character expressed in the hands as well as the face, the subordination of the costume which at the same time serves to set off face and hands, the delicacy and refinement and yet breadth with which all is handled, makes this a marvel of portraiture.

No. 366 — Three Ages of Man.

Pitti, Florence.

The authorship of this work has long been a matter of dispute. Traditionally by Lotto, Morelli would give it to Giorgione and Berenson to the little known Morto da Feltro. This uncertainty of origin, however, need not disturb our enjoyment of the work itself.

What qualities suggest Giorgione? Does the man at the right recall Giorgione's models? Are these heads more or less suggestive of character study than the unquestioned portraits by Lotto?

Are they more or less naturalistic, refined? Do all seem equally alive? equally solid, well constructed? Are costume, accessories, and background treated in the same spirit?

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CARIANI (Giovanni de' Busi). 1480?-1544?**OUTLINE FOR STUDY.**

Cariani, a forgotten artist; Morelli's service to a fellow-countryman; attribution of works to other artists.

Pupil and imitator of Palma Vecchio; Bergamesque characteristics.

Known works now in Bergamo and Milan.

BIOGRAPHICAL SKETCH.

Giovanni de' Busi, called Cariani, was born in the village of Fuipano in the Brembo Valley near Bergamo, about 1480. He was a pupil of his fellow-countryman Palma Vecchio and worked in his studio in Venice. According to Mr. Berenson, he completed a number of Palma's paintings. About 1520 he returned to Bergamo, where most of his independent work was done. His frescos on the façades of public and private buildings there have disappeared, but Morelli gives over twenty of his easel pictures as still in the immediate vicinity of Bergamo, and characterizes him as the most vigorous and full of vitality of all the Bergamesque painters, not excepting Palma himself. Vasari makes no mention of Cariani and he seems to have been forgotten immediately after his death, his works being ascribed to Palma Vecchio, to Giorgione, to Lotto, and even to Sebastiano del Piombo. The last record of Cariani is in 1541, when he sent to his native village an altar-piece of St. Roch. He is believed to have died about 1544.

QUESTIONS ON SPECIAL PICTURE.**No. 367 — Portrait of a Man.**

Alte Pinakothek, Munich.

Originally catalogued as a portrait by Giorgione of himself, though at that time considered by certain critics to be Giorgione's

portrait of one of the Fugger family. It has since been regarded as a portrait of Palma Vecchio by himself and is so catalogued (1910). In ascribing it to Cariani we follow Signor Morelli, who has made a careful study of Cariani, and also Mr. Berenson.

What gives the sense of vitality and virility to this portrait? Is it the expression of the face? the pose of the head? its unconventionality? Is it in the character of the subject or in the artist's method of treatment?

Study the modeling of face and hands, method of painting the hair, the fur coat, the background. Compare with portraits by Giorgione. With Palma's pictures, noting resemblances and differences. What reasons for or against the various ascriptions given above? Is this a characteristic Venetian portrait?

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- Berenson.....Venetian Painters. 99-101.
 Crowe and Cavalcaselle..Painting in North Italy. II. 546-557.
 Kugler.....Italian Painting. II. 571.
 L'Arte.....1910. Maggio-Giugno. 177-190.
 Morelli.....Italian Painters. I. 243; II. 16-28.
 Rassegna d'Arte.....1910, Gennaio. 11-13.

GIROLAMO ROMANINO. 1485?-1566?

OUTLINE FOR STUDY.

Early painters of Brescia—the teaching of Vincenzo Foppa; mingling of Lombard and Venetian characteristics.

Romanino's birth and education; advanced study in Venice; years spent in Padua.

His great altar-pieces — in Brescia, in London and elsewhere.

The brilliancy of Romanino's color; his hasty and careless execution.

Fellow-students and scholars of Romanino.

BIOGRAPHICAL SKETCH.

Girolamo Romanino was born in Brescia about 1485. The name is derived from the town of Romano in the province of Bergamo from which the family originally came. Girolamo was one of three sons to follow the father's profession as painter. Traditionally he was a pupil of an unknown artist, Rizzi, after leaving his father's studio, but Mr. Berenson believes him to have studied, as did Moretto, under Ferramola, a follower of the Lombard painter, Foppa. In 1509 he went to Venice to study, coming under the influence of Giorgione and Titian, and working there and in Padua until 1513. He visited Cremona twice, and four frescos by him are still preserved in the Cathedral. He showed much ability as a fresco painter and was employed in the castle home of the Colleoni near Bergamo, in the castle of Trent, and in other places in the region. His portraits are also excellent. His altar-pieces are original in treatment, rich and glowing in color, but sometimes careless in execution. His work may best be studied in Brescia, where he painted in friendly rivalry and in co-operation with Moretto. He is believed to have died in 1566.

QUESTIONS ON SPECIAL PICTURES.

No. 368 — Madonna enthroned with Saints.

Gallery, Padua.

On wood; figures over life size. Painted, 1513, for the Cloister of Santa Giustina, Padua, to fill an elaborate frame already made; the architecture of the picture carries on the architectural design of the frame. Gold has been freely used in dress and architectural painting. Saints Benedict and Justina are on the left; Monica and Prosdocino on the right. "The color effect is of amber and gold."

Compare Lotto's *Madonna Enthroned*, 360, painted the same year; also Montagna's, B321; Alvise Vivarini's, B355. How is this general resemblance to be explained? What does the architecture add? Compare again with Lotto. In which picture is there more dramatic action? Are the saints apathetic? Are they strong, dignified, beautiful? Cf. B337, by Bellini; C247, by Giorgione. What artistic excellencies are brought out by this comparison? What artistic advantages or disadvantages result from the architecture, the relative size of the figures, the attitudes, treatment of light and shade?

Has Romanino been greatly influenced by Venetian art? What marked differences are there?

Is the individuality of the saints and Madonna well expressed? How thoroughly did the artist understand the human form? Are draperies expressive of the form they cover? of texture?

No. 369 — Altar-piece: The Nativity.

National Gallery, London.

Painted in 1525, for the high altar of the Church of Sant' Alessandro in Brescia. It was originally a triptych with Christ

between the Virgin and John the Evangelist above, and shutters with the Adoration of the Magi and the Virgin and Angel of the Annunciation, all of which have disappeared. The saints are Filippo Benizio and Gaudioso above, Alexander and Jerome below. The color is less brilliant than usual in his work, but the St. Alexander is especially fine.

Cf. 274, noting dates and places. Is the resemblance accidental? Were altar-pieces of this form being painted for churches in Venice at this time? Is this picture old-fashioned — archaic — in its method of painting? Is it provincial? How does it compare in this respect with 368?

Does Madonna resemble the Venetian type in beauty of face, in amplitude of form? Is there any reminder of Lombard influence? What touches of nature in the Child? Are the relative proportions correct? Are the cherubs correctly drawn, well poised? Cf. 271, 272.

Who are the accompanying saints? What details of their history are evident from the picture? Why are they introduced? Are they well painted? Which is best? Give reasons.

No. 370 — Supper at Emmaus.

Martinengo Collection, Brescia.

Fresco, transferred from the village church of Rodengo. Figures over life size.

Cf. 368, 369. What differences indicate the different mediums used? What are the characteristics of fresco painting? What are its advantages? Was it extensively used by sixteenth-century artists? by artists of the Venetian school?

Why the unusual division of this space? What effects of light and dark result? Is the arrangement of figures conventional or naturalistic? Does the artist show a knowledge of anatomy, a mastery in modeling the form and the drapery?

How does this differ from the customary Christ type? What different temperaments are suggested in the disciples? Why is the fourth person present? Was this a scene of dramatic intensity according to the narrative? Has the artist so represented it?

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- Berenson.....North Italian Painters. 123-126; 283-286.
 Crowe and Cavalcaselle..North Italy. II. 367-395.
 Kugler.....Italian Schools. II, 575-577; 585-586.
 MorelliItalian Masters. 403-407.
 MorelliItalian Painters. I. 283-284.
 Woltmann and Woermann. History of Painting. II. 634.

MORETTO (Alessandro Bonvicino). 1498-1555.

·OUTLINE FOR STUDY.

Moretto a comparatively recent discovery in Italian art; to be studied only in Brescia; art treasures in seldom-visited Italian towns.

Titian's altar-piece at SS. Nazzaro e Celso a factor in his training; Lombard feeling in his work; his development of a highly individual style.

Moretto's temperament — his tenderness, gravity, elevation of sentiment; taste for rich draperies and luxurious accessories.

Moretto a fine technician; his color-scheme; silvery tone of his later paintings; friendly rivalry with Romanino.

His altar-pieces — dominated by religious fervor; beauty and lofty dignity of his female types.

Thoughtfulness of his portrait work.

TOPICS FOR FURTHER RESEARCH.

Archeological treasures of Brescia.

Memorials of a Lombard House — the Martinengo family. (Countess Martinengo Cesaresco, *Lombard Studies*.)

BIOGRAPHICAL SKETCH.

Alessandro Bonvicino, known as Moretto da Brescia, was born in that city in 1498, his family having come to Brescia from a town in the Serio Valley between Bergamo and Brescia about 1438. He studied under Ferramola, assisting him in painting the organ shutters in the Cathedral when but eighteen. He has been called a pupil of Titian, but there

is no evidence that he ever studied in Venice, and Morelli insists that he preserved always his Brescian character, perfecting his own style while studying with Romanino. Certain it is that the harmony of his color with its cool and silvery tones, and the elevated sentiment of his work are peculiar to himself. He can be satisfactorily studied only in Brescia, where the many churches and the palace gallery, rich in the works of this native son, show how thoroughly appreciated his talents were by his fellow-townpeople.

He painted both in fresco and in oil. A chapel in San Giovanni Evangelista is decorated on one side with frescos by Romanino, on the other with those by Moretto, painted in 1521, and showing the influence of his older friend and associate. Portraits by Moretto are excellent, though not numerous. He is known to have painted the portrait of Aretino in 1544, but it has disappeared. His last work was a Pietà, dated 1554. His death occurred in 1555.

QUESTIONS ON SPECIAL PICTURES.

No. 371 — **Madonna in Glory.**

Martinengo Collection, Brescia.

On wood: figures life size. A most beautifully colored work. Painted for the Church of Santa Eufemia. The saints are Benedict, Paterius, Agnes, and Euphemia.

Is there a sense of insecurity in Madonna's position? Has the artist attempted to give the feeling of uplift or soaring movement? What excellencies of composition? What prevents an impression of crowding? Cf. 368.

Have the saints any points in common with Romanino's types? Do St. Euphemia and St. Agnes resemble the women of Venetian painting? Explain their beauty.

How does this compare with Venetian work in religious sentiment?

No. 372 — St. Justina.

Imperial Gallery, Vienna.

Figures over life size. One of the choicest paintings in the important Imperial Gallery, and ascribed to Pordenone before Moretto's work was known.

St. Justina is the patron saint of Padua, where she is said to have been martyred about 304 A.D. Her emblem, the unicorn, is the symbol of chastity. The nobleman kneeling beside her is, according to Blanc, Duke Ercole of Ferrara. The picture was taken to Vienna from the Hofburg in Innsbruck in 1622.

What unusual decorative features are introduced? Does the landscape recall any other with which you are acquainted in Italian painting? Is it well chosen?

What is the character of the saint? Compare with work by Lombard painters, with Venetian types. Are there physical traits in common? Are there spiritual affiliations? Is St. Justina merely a fine physical type? Is she worldly? Compare Palma's St. Barbara.

What does the kneeling donor add to the picture? Interpret the intensely personal regard of the saint.

Are the glitter of silk and the heavy richness of brocade the considerations for which this picture was painted?

No. 373 — St. Niccolò da Bari presenting Children to the Virgin.**No. 374 — Madonna and Child. (Detail of 373.)**

Martinengo Collection, Brescia.

Figures life size. Painted, 1539, for Galeazzo Rovelle, as a votive altar-piece in Santa Maria de' Miracoli, Brescia.

Is there any especial fitness in representing St. Nicholas in this connection? What significance is attached

to the symbols borne by the children? Why does one of them look out of the picture? Is it disturbing? Would it be more so if St. Nicholas were looking out at us?

What is unusual in the arrangement and setting of the picture? Why is Madonna not in the niche? What pictures that we have studied have shown similar affection on the part of the Child? Does it weaken the religious concept?

Is this a poetic presentation of the theme? For what does it claim admiration? What traits has it in common with Moretto's other paintings?

No. 375 — The Supper at Emmaus.

Martinengo Collection, Brescia.

Painted for a hospital. The deep warm tone is in contrast to Moretto's most characteristic work.

How is the hat of Christ to be explained? Do other things in the dress harmonize with it? Has it an artistic value?

Does realistic rendering always degrade the sentiment of a religious theme? Are these ideal or idealized types? What is the character of these men? In what other picture by Moretto is seen the peculiarly earnest, fixed regard? Is it seen in pictures by other painters? Is this power of facial expression desirable in an illustration? Did Giotto tell his stories in this way? Which is most easily understood?

Do the persons at either end of the composition differ in an essential way from the others? Are they necessary? Do they resemble each other? Why is the maid a discordant element?

Is there anything peculiar in the artist's physical point of view? What lack of proportion is evident? What explanation is possible?

Cf. 370. Have the artists the same interests? Has one artist influenced the other? Which is the more elevated work? Which is more skilfully designed and painted?

No. 376 — The Annunciation.

Martinengo Collection, Brescia.

An early work. Similar figures are found in a predella in the Sacristy of SS. Nazzaro e Celso, Brescia.

Is this subject treated more often by early or late painters? Is there any reason for this?

How does this illustrate Moretto's literal temper? Has he suggested the supernatural? Compare Tintoretto's Annunciation, 326. Which is the more convincing? the more artistic? Why?

Is there any resemblance to typical Madonnas by Titian?

No. 377 — Count Sciarra Martinengo Cesaresco.

National Gallery, London.

This Brescian nobleman was a member of an old and distinguished family. Having, while young, avenged his father's assassination, he was, in accordance with the law of the land, banished from Venetian territory; he lived chiefly at the Court of France, admired for his character and fighting gallantly in the king's wars. He fell in the strife with the Huguenots.

Moretto painted portraits of other members of this noble family.

Has this man an attractive personality? Is the painting of unusual psychological interest? Cf. 254, 286, 367, 379.

Is this portrait sternly realistic? Are there evidences of idealization? Is there the same attention to the representation of fabrics, of fur, as in Titian's work? Was Moretto most interested in the development of character or in the artistic *ensemble*?

GENERAL QUESTIONS.

Have Moretto's pictures genuine artistic feeling? Are they decorative in line and composition? Do they appeal to us on the spiritual, intellectual, or sensuous side? What is his rank as a craftsman?

Are his characters intellectually strong? Are they mystics? Was Moretto possessed of imagination?

How much of Romanino's influence is seen in Moretto's work? How does it compare with Venetian painting of the period? What are Moretto's individual characteristics?

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 Berenson.....Venetian Painters. 60-62.
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 Kugler.....Italian Schools. II. 577-581.
 Martinengo-Cesaresco....Lombard Studies. 69-130.
 Morelli.....Italian Masters. 47-50; 169-171; 399-403.
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 Woltmann and Woermann. History of Painting. II. 634-635.

GIOVANNI BATTISTA MORONI. 1525?-1578.

OUTLINE FOR STUDY.

Moretto's most able pupil: early confusion of their works.

Moroni's removal to Bergamo: patronage of ecclesiastical establishments of that neighborhood; his interest as a painter of sacred history.

Moroni's portraits his true claim to fame; his intellectual characterization of men; his ability to render a commonplace subject interesting.

Solidity and brilliancy of his painting, Titian's praise of Moroni.

TOPIC FOR FURTHER RESEARCH.

The hill town of Bergamo. (Symonds, *Sketches*, v. 1.)

BIOGRAPHICAL SKETCH.

Giovanni Battista Moroni was born in the village of Bonda near Bergamo, about 1525. He was a pupil of Moretto, his style resembling that of his master after 1540, the time when he is supposed to have entered his studio. His religious pieces are in general weak and uninteresting. It is in portraiture that he excels, representing his subject with absolute fidelity and occasionally with rare insight. Until the present century Moroni was scarcely known outside of his native province, the few excellent portraits which had found their way into the galleries of Europe being ascribed to Titian. There is a tradition that Titian was in the habit of recommending to citizens of Bergamo who came to him to have their portraits painted, that they employ Moroni. He died in 1578, while engaged in painting a Last Judgment in the Church of Gorlago, between Bergamo and Brescia.

QUESTIONS ON SPECIAL PICTURES.

No. 378 — The Tailor.

No. 379 — Portrait of a Lawyer.

No. 381 — Portrait of a Man.

National Gallery, London.

No. 380 — Portrait of Antonio Navigero.

Brera, Milan.

What characteristics common to all of these? If they were not portraits would you say that all were inspired by the same model?

Are rank, position, wealth, distinguishing features? Is the artistic subordinated to the personal interest? Or *vice versa*? Has the artist come into sympathy with his subject? How is this shown?

Compare with the double portrait by Bellini, B345; with portraits by Giorgione, Titian, Lotto. With which have Moroni's portraits most in common?

Why may a portrait subject look directly out of the picture and a saint not? What effect is produced here?

Are there more portraits in early or later art? Why? Is it as high a form of art as religious compositions, as *phantasie*?

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- Berenson.....North Italian Painters. 128-130; 269-274.
 Blanc.....École Vénitienne.
 Kugler.....Italian Schools. II. 581-582.
 Morelli.....Italian Masters. 27; 47-50.
 Morelli.....Italian Painters. I. 305-306; II, 62-66.
 Symonds.....Sketches and Studies. I.
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The Zenith of Venetian Art.

BY H. H. POWERS, PH. D.

While Giorgione is probably entitled to the place of highest honor in Venetian art, it is not in his work that that art culminates. His is the originality, the penetration, and the clear vision which determined the character of that art throughout its golden period, but his discoveries were too far-reaching to be fully developed in the brief lifetime which was allotted to him by an untoward fate. Art is still unconsoled for the untimely death of Correggio at forty and Raphael at thirty-seven, though both had said their uttermost thought and were in full decadence when they died. But Giorgione died at thirty-four in the unimpaired vigor of a boundless inspiration and with a self-imposed task in hand which would have filled a century of tireless industry. He was the Masaccio of Venice.

But Giorgione was more fortunate than Masaccio in leaving his task to competent hands. While Florentine art trudged on for a century, more dazed than guided by the meteor flash of Masaccio's genius, the development of Venetian art is scarce hindered for a decade by the loss of its greatest representative. Whatever surprises the resourceful Giorgione may have had in store for us, the message actually delivered was fully comprehended, the lesson taught was fully learned by the great Titian, to whose marvellous discipline and tireless industry was allotted the century of existence needed to perfect Giorgione's art.

The first thing to be said, and one of the best things that can be said about Titian, is that he thoroughly understood and appreciated Giorgione. This brief statement, which goes far toward being a characterization of Titian, needs no extensive amplification. It recalls at once the glory of shadow and color, the charm and the mystery of out-of-doors, the haunting mysticism with which he half reveals and half conceals the face of both nature and man. Of all this Titian seems to have taken immediate cognizance. By sheer intellectual power, Titian seems to have been able to master Giorgione as one masters a problem in calculus and that, too, without having any appreciable affinity for the subtle mysticism of his deeply poetical nature. Giorgione came to Titian as Isaiah comes to a penetrating impartial critic, not at all as Isaiah came to the dreaming, deep-eyed boy of Nazareth. Seldom in human history has sheer intellectual power, practical sense and penetrating judgment come so near replacing poetical intuition.

At first sight it might seem unfortunate that the mantle of Giorgione should have fallen upon one so contrasted in temperament, but this is by no means certain. A closer affinity would have resulted in imitation, not to say plagiarism, in admiring repetition of favorite themes and telling effects, in constantly lessening vitality and deepening mannerism. For all this Titian had not the slightest temptation. He was not primarily an admirer of Giorgione; indeed he seems never to have been an admirer of any one. He merely understood. He, too, was a man, powerful in his own right and endowed with impulses and individuality far too definite and assertive

to be greatly modified by contact with other men. He saw at a glance the power of Giorgione's art, but what appealed to him was not the effective expression of Giorgione's ideal; it was rather the efficiency with which this same art could be made to express his own. It was the good fortune of Venice that Giorgione's art fell to the keeping, not of a worshiper, but of an understander, and that thus the art of an individual, escaping fossilization and endued with power of enduring growth, became the art of Venice.

It must not be concluded from the foregoing that the two men had nothing in common. The deep poetical fancy, the subtle mysticism, the delight in hint and suggestion which never degenerates into a mere puzzle, of all this side of Giorgione's nature Titian had little. But the two were at one in rejecting tradition in both matter and manner. They have no taint of asceticism, no sympathy for pale-faced and emaciated spirituality. Martyrdoms and fastings seem to them no fit subject for art. While neither is coarsely sensual, both believe in the glory of the flesh and the delight of the eye, and have no place in art or nature for the spirituality or the devotion which is incompatible with the goodliness of man's life. Both were good livers, but neither was a glutton or a debauchee. Both painted the traditional religious themes, but with both these themes were conventional rather than matters of personal choice. Both were conventionally religious, but to both nature was the one reality. But when all this is admitted, the gulf between the two men is as deep as ever. Giorgione is a poet, an idealist of the most extreme type. Titian is a man of the world, sane,

self-controlled, powerful in intellect, resourceful and appreciative of current ideals and standards, a full participant in the ambitions, the struggles, and the pleasures of his time. Giorgione had "the divine insanity of noble minds"; Titian was the apotheosis of sanity.

Titian's art covers every part of the recognized field of Italian painting. There is no line that he does not take up, nor is it easy to say in which he is strongest. Our thought turns involuntarily, perhaps, to the great religious themes which characterize Italian art. The numerous examples of these themes in Titian's art are, perhaps, the best known of all his works. There is, first of all, the long line of Madonnas, sometimes simple and isolated, as in the Gipsy Madonna, more often with attendant saints, as in the Madonna at Dresden or the monumental composition of the Frari. These conceptions, though not offering a new type, give to the type a dignity and an artistic value hitherto unknown. Titian's Madonna is boldly untraditional. She is beautiful, but not sad or impressively spiritual. She shows no preëminent capacity for sympathy, no exaltation through suffering. As Bellini's Madonna epitomizes the spirit of Christianity, its travail of spirit and finer sensitiveness to pain and sympathy, so Titian's Madonna represents the worldly or secular temper and ideal which have been developing along side the religious ideal from the first. She is dignified, strong, self-controlled, gracious, beautiful, the embodiment of good health, good manners, and good sense, beautiful in courtly grace and in her sober, healthy impulses. It is not alone the traditional religious spirit that we miss. Equally absent are the girlish glee of

Correggio's Madonnas, the sentimentality of Carlo Dolce's saints, the elegant refinement of Raphael's Cardellino, and even the fond maternal affection in which so many artists have found their passport to popular favor. To one wonted to these expressions of sentiment and grace Titian's Madonnas may easily seem phlegmatic and cold, and such has been the frequent criticism. To all of which we can only reply that Titian had little sympathy either with the morbid religious "experiences," which have always appealed to a limited number, or with the shallower types of character and more effervescent manifestations of emotion. These goodly personages have a dignity and a sobriety which is to him far more worthy and more beautiful than the tripping grace of Correggio's fairy forms or the morbid sensitiveness of the traditional religious Madonna. It is far from true, however, to call these Madonnas cold. They simply have natural dignity and reserve. If they do not exuberate with maternal tenderness it is because Titian sees no good reason why they should, and very cogent reasons why they should not. Just why should a Madonna seated in state, and receiving the homage of dignified personages, belittle the occasion by effervescences of maternal tenderness? Such an irrelevancy is possible only for a light and frivolous spirit. It is to Titian unendurable.

The advantage of this sobriety and restraint is apparent when we come to those occasions which really do call for great emotion. These grander dramatic themes are a specialty of Titian's art. The mind reverts at once to the Assumption, the best known and, in some sense, the grandest of all his conceptions. This stupendous

creation of Titian's youth set a standard which, in some ways, he was never able to surpass, despite the steady growth of fifty years.

Much has been said of the skill with which the painter has made all the details of this wonderful composition unite into one harmonious and perfectly concentrated impression, the gradation of light which surrounds the Madonna with a blaze of glory fading on every side and leaving the figures below in somber shadow, the psychic focus which makes every upturned, expectant face point attention irresistibly toward the center of interest, the composition, at once novel and admirable in its enticing guidance of the eye, the faultless mastery of every resource to swell the volume of superhuman emotion. But it is not often recognized that the Madonna herself is the sufficient justification of all this stupendous centralization. No other Madonna ever conceived could endure this ordeal or play this superhuman rôle. Imagine for a moment the medieval heaven, the city of golden streets and gates of glistening pearl, the throne of dazzling splendor, the monarch before whose unspeakable majesty ten thousand times ten thousand bow in homage, the pæan of victory, the sheen of dazzling apparel and the splendor of more than earthly pageant, all that fires and dazes the imagination of a sense-trained race. And then imagine the gate flung wide open, and a mortal woman ushered in to be crowned queen of heaven. What kind of a woman must she be? A serene, placid scion of a high-born house trained in the empty forms of aristocratic manners? A girlish mother cooing to her babe? A gentle martyr drooping beneath the weight of sympathy

and pain? None of all these. One and all they would be misfits in this setting of terrible glory, prostrated by the splendor and unnerved by the excitement they could not bear. Titian better gauges the requirements of the stupendous drama. The great, impassive, emotionless creature of lesser occasions now reveals her latent power. Too great for little occasions, too deep for trifling joys, her face now discloses the emotion of her mighty spirit, as with a sigh of ineffable relief that the ordeal is over, she rises to the position which is hers by no accident or gift, but by virtue of her very being. Even though another should be *made* queen she would still *be* the queen by right of the queenliness in her which no choosing can alter and no gift can increase. Well may God Almighty descend to welcome a creature so glorious in her nobility and power. Such is the genius of Titian. Himself no medievalist, no seer of heavenly visions, he comprehends the dramatic necessities and the possibilities of so noble a theme, sketches in large lines the grand rôles of the vast drama and stages with incomparable dignity and power a theme supreme alike in its pageant splendor and its soul-stirring emotion. A long familiarity with his work leaves the clear impression that his interest in the themes he represents is purely dramatic. He is no devotee, like Fra Angelico. His brush is guided by unerring science, not by the Holy Spirit. But of that science he is completely master. The grandeur of his conceptions is equaled by the perfection of his workmanship and the resourcefulness of his invention. Note, for instance, the Deposition, that grandiose creation of his latest days, which, though dimmed by approaching blindness and

marred by the feeble work of a pupil to whom its completion was entrusted, still shows the master at ninety-nine in full possession of his power. To what does the picture owe its intensity? Not to the faces where the purpose of the blind painter has most obviously miscarried; nor yet to the color or the composition, effective as these are. But note the statues on either side, the Moses and the figure with the cross, the old and the new dispensations. It is not that the figures are peculiarly fine or expressive, but that they are statues, that they stand stony and unmoved in the presence of heart-rending sorrow and quivering despair. It is in this antithesis between the moving and the unmoved, between those that suffer and those that heed not their suffering, that inheres the power of the great tragedy. This use of a foil or emotional contrast, which occurs again in the *Crowning with Thorns*, is but one among a multitude of devices which fill the repertory of this consummate master of dramatic art.

Seldom has such an art been mastered without dwarfing other faculties, but with Titian this was not the case. First among dramatic painters, dramatic painting was not first among his achievements. As time goes by the part of his art which shines with greatest lustre is clearly portrait. Of his virile portraits the Procurator, Jacopo Soranzio, may serve as a type. For the present we may ignore all questions of color and shadow, of brush work and process generally. What was Jacopo Soranzio and what purpose does Titian make him serve in the interest of art?

Jacopo Soranzio was many things, and incidentally he

was some things quite unworthy and contemptible. He was, we may assume, a man of his time, subject to its passions, its weaknesses, and its mistakes. He was a man of wealth, showy and sordid by spells at least. He was a father and maybe a grandfather, indulgent and soft-hearted toward some spoiled child who knew the way to his heart. He was an epicure, it may be, or a dyspeptic, churlish and ill-tempered when the fit was on, prone to reveal the pettiness of a not too magnanimous nature. He was not above the grosser passions, and we may easily picture him as laughing at some coarse story or unseemly jest. He was unscrupulous and underhanded, we may judge, from the story that he bought his office with a large sum. And then, too, he may have had his poetical side, his moods of finer fancy and dreamy revery. These or like things, and many more, Jacopo Soranzio must have been, for such minglings of dissimilar and contradictory things all men are. From such a miscellany the artist makes his choice.

· What is Jacopo Soranzio in Titian's portrait? Neither the father nor the politician nor the epicure nor the dyspeptic nor the embodiment of querulous temper or coarse mirth. He is neither poet nor dreamer nor devotee. He is the magistrate of Venice. It matters not whether he was well adapted to the rôle or not; it is the rôle which Titian wishes him to play. Foibles and passions and sentiments, however much in evidence in his character or face, find no place in his portrait. The firm purpose, the calm strength, free alike from passion and unnerving sentiment, the dignity and power of Venice, all these come to Soranzio with his robes of office,

and Titian paints him clothed with the true character of his great function.

What is responsible for Titian's choice? The office? Perhaps so, but as we look farther we are in doubt. In the Physician Parma we see the same character and to a less degree in Titian's virile portraits throughout. The conclusion is irresistible that in the spirit with which Titian infuses his portrait he is disclosing to us primarily himself. He incarnated the qualities which characterize Soranzio, perhaps far more than Soranzio did. The strong, self-contained, assertive manliness of Titian was his unconscious criterion of beauty in man, his test of that best self which it is always the privilege and the duty of the portrait painter to present. This selective action of his own personality fitted Titian in the highest degree to become the interpreter of the type of powerful manhood which distinguished Venice. In contrast with Florence, Venice had no philosophers, no poets, no speculators about remoter truths, no seer of visions or dreamer of dreams. The Venetians were men who did things. Powerful, practical, balanced, and sane, they wielded the double scepter of government and trade with consummate judgment and skill. No other city could have given Titian subjects so adapted to his art; no other painter could have so well comprehended Venetian character.

The characteristics above referred to seem less adapted to the interpretation of female character. In fact they are so. Titian's portraits of women lack the psychic subtlety which the subject invites. Physical beauty in woman, on the other hand, never had a more competent exponent. It is significant that women are less literally

represented in his art than men. There is more of pose, of conscious playing with individuality, often amounting to a compromise between reality and fancy. The portrait of a beautiful model becomes a "Flora," another is "La Bella," etc., names in themselves suggesting that the individuals were but pretexts for works of the imagination. In this there is gain and loss. The individual loses something of cherished importance, but to us, to whom reality and myth have become one, the play of unfettered fancy has equal value and significance.

The oft-repeated praises of Titian's technical achievements have been intentionally subordinated to the consideration of his ideal and his artistic personality. That he was the master colorist is the dictum of all judgments, the well-worn phrase of seer and echo alike. Few realize, however, either the nature or the significance of that supremacy. The fact that color impressions can be separated from form impressions and that when so separated the shadows before reserved for form expression now lend themselves to the enrichment and blending of color far beyond anything known in nature, making of color thus emancipated the most stimulating and pleasure-giving language addressed to the sense of sight; this is little dreamed of by those who repeat the well-known praise. Of this language Titian is absolute master. Outlines are dim, modeling almost ignored, but the stimulated senses take no note of the omission. With infinite richness the color masses are joined in mystic union behind the shadow masses which blend and soften all in ineffable harmony. Forms are but hinted, features half expressed; no matter. Drunk with pleasure, the senses

gather the half impressions and build them out with delight, asking no plainer clew. As we stand and look at the portrait, "La Bella," how paltry are all colors about us compared with this sublime symphony! Well may flowers fade and bright-winged plumage fall and Nature hide her face, for here at last is color; here is art.

SECTION VII.

Painting of the Late Sixteenth and Seventeenth Centuries.

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Special Bibliography.

Number Seven.

NOTE. — An *entente cordiale* existed between the artists of the Decadence and the critical taste of the eighteenth century, which was dominated by the baroque in architecture and the corresponding florid and artificial in other forms of art; it was then that these artists found their biographers. Modern opinion has reversed the judgment of that time. The painters who had the misfortune to follow the close of an extraordinarily brilliant and prolonged creative period and who, able as they were technically and intellectually, represent no new and original ideas, have not engaged the attention of modern writers.

The lighter writings of the eighteenth and early nineteenth centuries are in the main inaccessible to us, therefore our bibliographical material in English is scant. Blanc, in his laudable endeavor to present a history of all the schools, has treated several of the Decadent painters; where his writings (not translated from the French) can be obtained they will form the main dependence of the student. The biographical dictionaries of Bryan and of Spooner, although superseded by Perkins and Champlin, sometimes contain fuller information; and in the Encyclopedia Britannica and the International Encyclopedia are biographical articles on the more popular artists of this time. Consult also the Lectures of Flaxman and of Sir Joshua Reynolds and Richter's writings on the National Gallery of London.

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Lesson 27.

PAINTERS OF THE LATE SIXTEENTH CENTURY.

The Mannerists.

Two Florentines.

IL BRONZINO (Angiolo di Cosimo). 1502-1572.

GIORGIO VASARI. 1512-1574.

OUTLINE FOR STUDY.

Decline of art in the latter part of the sixteenth century; the source of artistic greatness; causes of decadence.

Bronzino — his relation to Pontormo.

Academic quality of his larger paintings; Christ in Limbo.

Elegance of his portraits; use of pastel; the Pantiatichi portraits.

Vasari's varied talents, his extraordinary industry, his stainless character.

Numerous commissions for architectural designs and mural decorations.

Characteristics of his historical paintings; poetic interest of his portraits.

His wide circle of friends and noble patrons; the Renaissance in Vasari's time.

Volume and value of his literary work; his partiality for the Tuscan school; his attitude toward Michelangelo; Vasari "the Boswell of art history."

TOPIC FOR FURTHER RESEARCH.

The dogma of Limbo.

Modern art criticism *vs.* that of the eighteenth century. (*Atlantic Monthly*, v. 76; *Nineteenth Century*, v. 35; Symonds, *Renaissance*, v. VII.)

BIOGRAPHICAL SKETCH.

Angelo di Cosimo, better known as Bronzino, was born near Florence, about 1502. He studied for a short time under Raffaelino del Garbo, then entered the studio of Pontormo, with whom he was closely associated until the master's death in 1558. The two worked together on the decoration of various Medicean palaces and also in San Lorenzo, their style being so similar that their individual work cannot be distinguished. Bronzino became the official court painter at the court of the Medici, painting the leading members of the family, their wives, and children many times over. It is as a portrait painter that Bronzino excels, painting with simplicity and fidelity, often with sympathy and vigor, although his often repeated subjects tend to become mechanical. His large allegorical and mythological scenes are cold and mannered. He strove to follow Michelangelo by affecting the colossal. His draughtsmanship is sometimes excellent, but for color and chiaroscuro he had little feeling. Vasari writes of his "incredible diligence." He was one of the first members of the Academy of Design, founded by Cosimo I, and with that body took part at the funeral of Michelangelo. He also helped in the decorations in honor of the marriage of Francesco de' Medici. His last work was the Martyrdom of St. Lawrence in San Lorenzo. He died in 1572.

QUESTIONS ON SPECIAL PICTURES.

No. 382 — Christ in Limbo.

Uffizi, Florence.

9.7 x 14.7. Commissioned, in 1552, by Giovanni Zanchini for the family chapel in Santa Croce, Florence. It contains accurate

portraits — among them Pontormo, Giovanni Battista Gello, a noted academician, Bacchiacca, the painter, and two noble ladies "of such excellent report as to deserve to be thus immortalized" — Costanza da Somaia, wife of B. Doni, and Madonna Camilla Tebaldi del Corno.

Does the Savior's appearance excite the emotions natural under the circumstances? Is the work characterized by powerful imagination, deep sincerity, absence of artificiality? Is its impressiveness enhanced by the extreme upper part?

Compare Sodoma's painting of the same subject, 60, remembering that Sodoma worked in fresco. Compare also B104 from the Spanish Chapel. Is there anything of value in the fourteenth-century representation that is lacking in the later pictures? Has the grotesque element been entirely eliminated?

Had the problem of drawing the nude too obvious an interest to Bronzino? Compare Michelangelo's *Last Judgment*, 134; and Signorelli's frescos, B251, 252, 253. Which is conceived more as a picture? Which tells the story better? In which is the nude treated with more recognition of beauty?

What are the essential differences between Signorelli and Bronzino? Which represents the higher plane of achievement?

Again compare Bronzino with Sodoma. How do they differ? Note particularly the backs and shoulders of the three men at the left in 382. Is this a normal muscular development? Does it act as a foil to the smoother forms elsewhere in the picture? Does it add to the value of the work?

Which of these various artists has arranged his composition more effectively, managed lights and darks most skilfully? How do the portraits affect the picture?

No. 383 — Portrait of Lucrezia dei Pucci, wife of Bartolommeo Panciatichi.

Uffizi, Florence.

How is this portrait reminiscent of persons often met in real life? With what physical charms has the artist endowed his subject? In what ways are refinement and beauty of character emphasized? Is the characterization subtle, baffling, or fully expressed? Cf. 365, 319. Which is more suggestive? How does this differ from a Venetian portrait?

Has Bronzino struck a new note in portraiture? Is such work as this sure of enduring reputation? Why?

BIOGRAPHICAL SKETCH.

Giorgio Vasari, best known to the world as the author of the "Lives of the Most Eminent Painters, Sculptors, and Architects," was born in Arezzo, July 30, 1512. It was by the advice of Signorelli, after he had been shown the sketches with which the boy of eight persisted in covering the margins of his school books, that Vasari was given instruction in drawing, the old painter saying to him, "Study well, little kinsman." His first art instructor was a French artist, Guglielmo da Marsiglia (Guillaume de' Marcillat). In 1523 the Cardinal of Cortona, who had been appointed by the Pope guardian of the young Medicean princes, Ippolito and Alessandro, stopping in Arezzo on his way to Florence, became so interested in Giorgio, then a boy of twelve, who recited before him most of Virgil's "Æneid" and showed his boyish pictures, that he urged the elder Vasari to

send the boy to Florence with him for better opportunities. Under such protection Giorgio continued his studies in company with the young Medicean princes, and received his art instruction from Michelangelo himself. Later he studied under Bandinelli and also under Andrea del Sarto. It was during this time that he and his youthful and life-long friend, Salviati, rescued the fragments of marble broken from the arm of Michelangelo's David in one of the civic disturbances. He studied enthusiastically at Rome, was taken home to Arezzo ill from overwork, and later returned to Florence, where he planned and carried out the elaborate decorations for the visit of Emperor Charles V in 1536. In 1541 he visited Venice at the invitation of Aretino, stopping at Mantua with Giulio Romano and at Parma to study Correggio's work. It was while he was engaged on the frescos of the Cancelleria in Rome for Cardinal Farnese that this greatest art patron of the day suggested to him the idea of writing the lives of the artists. The work was first published in 1550; a second edition, revised and enlarged, appeared in 1568. From 1553 until the end of his life he was in the service of Duke Cosimo de' Medici. He transformed the Palazzo Vecchio in Florence from a medieval castle into a ducal palace, raising and decorating the ceilings, making broad and easy stairways, and covering with fresco the walls of the great hall for which Leonardo and Michelangelo had prepared their famous cartoons. These decorations, done in great haste and filled with allegorical and mythological laudation of the later Medicean rulers, are empty of art value or interest, as are his three scenes in the Sala Regia in the Vatican from "the Affair of the Huguenots" — the massacre of St. Bartholomew, done at the direction of the Pope. His work as an architect, which Michelangelo urged him to continue, is far more worthy, as seen in the palace of the Uffizi, with its passage leading across the Arno to the Pitti, built for the marriage of Francesco de' Medici, and the palace and Church of the Knights of St. Stephen in Pisa. The work which he himself believed would be his masterpiece was the decoration of the dome of the cathedral in Florence, on which he was engaged at the time of his death, in June, 1574. He was buried

in Arezzo in a chapel which he had himself built and decorated. As a painter his "fatal facility" and the spirit and ideals of the times combined to rob his work of permanent value. It is as a writer that he will be remembered; his genuine knowledge, his kindly spirit, and catholic judgment, despite his bias for all things Tuscan and occasional inaccuracies which the unhistorical character of the period permitted to creep in, above all, the delightful flavor of his style, combine to make his work permanently valuable and interesting.

QUESTIONS ON SPECIAL PICTURE.

No. 384 — Lorenzo the Magnificent.

Uffizi, Florence.

2.3½ x 2.10. Presented to Duke Alessandro for his villa at Poggio.

Is this a study from life? Is it an idealization? How does it compare with the portrait of the youthful Lorenzo in Botticelli's Adoration of Magi, B175, 176?

What evidences of thoughtful appreciation of character? Are attitude, face, hands, and accessories consistently expressive? Does such harmonious adjustment occur in real life?

Separate the picture from what you know of Lorenzo's history; how then should you interpret this man's disposition, tastes, ambitions?

What is indicated by the masks? the vases? What is their artistic value? Is this a masterpiece of portraiture? Why?

What is the value of hands in character suggestion? What artists have introduced them for that purpose?

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FEDERIGO BAROCCIO. 1528-1612.**OUTLINE FOR STUDY.**

Baroccio's early studies; interest aroused by his paintings; flattering offers from patrons of high rank in Italy and other countries.

Baroccio's famous contemporaries in Rome and North Italy; his failure to identify himself with the dominant art movements of his time.

His emotionalism; facility; his color-scheme; his engravings.

Baroccio's efforts to introduce an eclectic system; his scholars in Rome.

BIOGRAPHICAL SKETCH.

Federigo Baroccio was born in Urbino in 1528. He studied first with his father, who was a sculptor, then under Battista Franco, a Venetian artist influenced by Michelangelo, then with his uncle, Genga, an architect. As a boy, he copied Titian's works in the neighboring town of Pesaro. In 1548 he went to Rome, studying Raphael's work and assisting in the decorations of the Belvedere in the Vatican. While engaged in this work, a rival attempted to poison him, whereupon he returned to his home in Urbino, where most of his life was spent, filling numerous commissions and sending his pictures to all parts of Italy. Although he studied all the great masters, he is usually classed as an imitator of Correggio. He died in 1612, aged eighty-four.

QUESTIONS ON SPECIAL PICTURES.**No. 385 — Christ appearing to Mary.**

Uffizi, Florence.

Where is the scene laid? What emotions are indicated by Mary's gesture and expression? Is her pose

momentary or fixed? Which is suggested by the drapery? Is there any discrepancy?

How serious a piece of work is this? Compare an early representation of the subject, B81. Which is the most adequate rendering? How has each artist understood the Bible narrative? Does the earlier work relate all the circumstances? In which is the setting more real? more interesting? Which is better adapted for a church picture?

How is the romantic spirit manifest in 385? Have technical considerations absorbed the artist? Is there evidence of the influence of another artist?

No. 386 — Madonna del Popolo.

Uffizi, Florence.

8.3 x 11.8. Painted, 1579, for a fraternity of Arezzo. The largest and most careful work of Baroccio.

Christ pronounces his benediction on those who engage in works of charity.

In this picture who is the intercessor, and why? What different sentiments animate the two groups into which the people below are divided? What types are introduced? Has the artist been more fortunate in local than in ideal types?

Recall other pictures in which there are two strata — 160, 200, 270, etc. With what degree of ability has Baroccio worked out this problem? Is this composition well bound together? Is it free from confusion? Is it violent in action? Does it give the impression of fulness of life, of innumerable persons? Is there a feeling of space? Is there atmosphere? Are the two synonymous?

What indications of mannerism in Baroccio's work? Compare with Bronzino: what differences of technique and training? Are 385 and 386 equally mannered? equally sincere? In which is there more appreciation for beauty? Is this a weakness? What advances in facility over earlier painters? What are the excellences and what the defects of these later paintings? Are they good pictures to live with — *i. e.*, would they mould our sentiments in a desirable form? Would they retain their interest?

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The Eclectic School.

LUDOVICO CARRACCI. 1555-1619.

AGOSTINO CARRACCI. 1558-1601.

ANNIBALE CARRACCI. 1560-1609.

OUTLINE FOR STUDY.

The legacy bequeathed to the seventeenth century; disadvantages under which its artists designed and wrought. (Symonds, *Fine Arts*.)

Effect of the Counter Reformation on Italian painting. (Lübke.)

Artistic antecedents of the Eclectics of Bologna. (Williamson.)

Ludovico Carracci, founder of a new system; his seriousness and intelligence; trials of his novitiate; Passignano, his wise and sympathetic teacher.

Ludovico's travels and study of celebrated artists; his first theory — universal imitation.

The Carracci Academy — severity of its aims and methods; motto of the school — its erroneous theory but beneficial results; wide influence of the Academy.

Character of Ludovico's art in its maturity; patronage of ecclesiastical establishments.

Agostino's part in the association; his traits as painter; distinction as engraver.

True greatness of Annibale; influences by which he was swayed in his early career; final development of a manner peculiar to himself.

His versatility; historical, mythical, and genre subjects; painter of landscape for its own sake.

Annibale's frescos in the Farnese palace; estimate of their artistic value.

Lack of spontaneity in works of the Carracci.

TOPICS FOR FURTHER RESEARCH.

Bologna — its University and its learned women.

(*American Journal of Education*; *Catholic World*; *Chautauquan*; *International Review*.)

Importance of Bologna as an art center. (*American Architect*.)

Relation of Art to morality. (*Arena*; *Littell's Living Age*; *Eclectic Monthly*; *Leighton's Addresses*.)

BIOGRAPHICAL SKETCHES.

Ludovico Carracci was born in Bologna in 1555. His first teacher was Prospero Fontana, who despaired of making an artist out of such a pupil and sent Ludovico back to his father's butcher shop. The would-be artist then went to Venice to study under Tintoretto, with the same result. He then went to Florence, where, in Passignano, he found a more patient teacher, and where he studied the earlier masters, formulating gradually the theory on which the future Academy of the Carracci was based, that great art should consist in taking from each master that element in which he had excelled and combining them into a more perfect whole. With this in mind, he traveled for eight years, studying in most of the cities of northern Italy. When at length he settled again in Bologna his work at first met only with ridicule, as indeed might be expected for pictures containing figures reminiscent of many artists, one suggesting Raphael, another Titian, a third Correggio. Time and experience, however, modified somewhat these contradictions, and the Academy

which Ludovico established with the cooperation of his cousins Agostino and Annibale, in 1589, became the center for the most enthusiastic art study of the later Renaissance. Domenichino, Albano, and Guido Reni were among the number who flocked to their standard. Such was its success that other schools in Bologna were closed, including that of Prospero Fontana himself. Ludovico, always more of a teacher than a painter, remained in charge of the academy until his death in 1619.

Agostino Carracci, nephew of Ludovico, was born in Bologna in 1558. His father wished him to become a goldsmith, but Ludovico persuaded him at fourteen to enter Fontana's studio also. He later went to Venice, where he worked under Cornelis Cort, a Flemish engraver of note, and became one of the most distinguished engravers of Italy. Returning to Bologna, he devoted himself to painting, assisting Ludovico in the decorations of several of the fine palaces for which the city is famous. In the Academy he gave instruction in the theoretical branches of art. A sonnet written by Agostino defines the principles of the school, "Let him who wishes to be a good painter acquire the drawing of Rome, Venetian action and Venetian management of shade, the dignified color of Lombardy, the terrible manner of Michelangelo, Titian's truth and nature, the sovereign purity of Correggio's style, and the just symmetry of Raphael." Agostino died in 1601, in Parma, where he had been employed by the duke in decorating the gallery of the Casino.

Annibale Carracci, a younger brother of Agostino, was born in 1560. He was brought up to his father's trade, that of tailor, but was persuaded to enter the studio of Ludovico, his only teacher. Together with his brother, he went to Parma, where he copied many of Correggio's frescos. After visiting Venice, he returned to Bologna for the opening of the Academy in 1589. In 1600 he was invited to Rome by Cardinal Farnese to decorate the great gallery of the Farnese Palace. For this work, the finest he ever did, occupying four years even with the assistance of his brother and other artists, he received but 500 crowns. As a painter Annibale surpassed both his uncle and brother; he was, however, unlettered, and had to depend upon others for the

knowledge demanded by the subjects popular with the highly educated patrons of the day, and his work lacks the sincerity and spontaneity necessary to the highest art. He was one of the first artists to paint landscape for its own sake. He died in Rome in 1609, and was buried near Raphael, in the Pantheon.

QUESTIONS ON SPECIAL PICTURES.

No. 387 — Madonna, Angels, and Saints.

Gallery, Bologna.

Painted by Ludovico for the Bargellini family, whose portraits it is said are found in the saints Dominic, Francis, Monica, and Mary Magdalen. The shafts in the background include the famous leaning towers of Asinelli and Garisenda, erected in Bologna in the twelfth century.

Is this an original arrangement? Why are the figures separated into two well-defined groups? Is it usual to light the background and cast so heavy a shade in front? What effect is thus obtained?

Is this a successful realization of Ludovico's theory? Is there one dominant idea? Are there significant leading lines? Does all the foreshortening correspond to one point of view? Is the picture remarkable for aerial perspective? Is it quiet, harmonious? Are draperies well arranged and textures appropriate? Is there imitation of one or of several artists?

Is the picture elevated in sentiment? How has the artist modified the character of the saints? Why? What is the meaning of St. Dominic's outstretched hands? Are the cherubs successfully poised?

No. 388 — Last Communion of St. Jerome.

Gallery, Bologna.

Painted by Agostino for the Certosa, the Carthusian monastery near Bologna. It is one of the few pictures bearing his signature.

Compare the St. Jerome with Bellini's representation in Madonna of San Zaccaria, B337; with Veronese's, C344.

Why is the conception so different? Which is the more pleasing? more inspiring? Which appealed more to the artist? Has Carracci gone as far as artistic propriety permits in representing feebleness and emaciation? Had he gone farther would the incident have been more impressive? Cf. 400.

Are the faces of the attendant monks idealized? Compare the angels with 387. Which is the better — the outdoor suggestion or the in-door? Why? How is the idea of motion conveyed? Is their action more appropriate in one picture than the other? Have the artists regarded their theme with equal seriousness?

To what details of technique did Agostino direct his attention? Was he a strong artist? Did he worthily illustrate the aims of his school?

No. 389 — The Virgin of Silence.

Louvre, Paris.

1.3 x 1.6½. Bailly's inventory of the collection of Louis XIV says this was painted by Domenichino, after a design by Annibale. The surface of the painting is injured by cracking.

Why is this an attractive picture? How is the conception unusual? What reminder of a religious character? Why are flowers and fruit introduced?

Is the drawing correct? Are the forms delicately modeled? Is the relaxation of childish sleep well rendered?

Are there evidences of a pupil's hand either in design or execution?

No. 390 — A Bacchante.

Uffizi, Florence.

Life size. Annibale has in this work used color more successfully than usual.

Has this the classic spirit? What indications that the mythological attributes were an after-thought? Is this picture alone in such a suggestion? (Study other mythological subjects in sixteenth-century painting.)

Is a spirit of levity allowable here? What is the significance of the grapes? Is the satyr vicious and stupid or has he human intelligence and sympathies? What mistakes have artists made in their treatment of classic themes?

Cf. 389. What points are emphasized by distribution of lights? Is there any resemblance in the models? Are the two pictures similar in treatment of flesh? of half-tones? Is the muscular quality of the flesh appropriate to the idea of a bacchante? In what respect is this a more able work than 389? Has it other than a technical interest?

Did the Carracci practice a true eclecticism or does their work show the predominating influence of some one great artist?

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Lesson 28.

PAINTERS OF THE SEVENTEENTH CENTURY.

Artists formed by the Carracci.

NOTE. — The reaction from a mannerism based on the works of some one great artist led to the establishment of local eclectic schools throughout northern and central Italy. Of these the largest and most influential was the Academy at Bologna, led, after the death of the Carracci, by Guido Reni, and later by Guercino; the "severity and solidity" of its founders becoming modified in the following generation.

The more prominent of these academicians may be grouped as follows for purposes of comparison: *a*, three who first studied under Denys Calvaert, a Fleming, settled in Bologna — Guido Reni, Albano, and Domenichino; *b*, two who are ranked as late Florentines — Allori and Carlo Dolce; and *c*, two who developed individual methods somewhat at variance with early eclectic doctrines — Guercino and Sassoferrato.

GUIDO RENI. 1575-1642.

"The painter of Paradise."

OUTLINE FOR STUDY.

Denys Calvaert and his distinguished pupils in Bologna; Guido's fidelity to his first master.

Guido's dower of talent; reasons why his era was unfavorable to his highest development.

Dramatic quality of his early works.

Guido under the influence of the Carracci; period of transition — development towards naturalness and beauty.

Cabals among followers of the Carracci.

Guido in Rome; difference between his ideals and those of Caravaggio.

Commissions from Cardinal Borghese; the Pope's chapel in the Palace of Monte Cavallo; Guido a great *frescante*; his success and the rancor of his rivals.

Return to Bologna; temporary disgust with his profession; importunity of patrons and friends.

Urgent recall to Rome; his long period of residence there; the Pope's favor and social honors.

Refined form and delicate color of Guido's best period; lifelong practice of academic study; technical mastery.

Commissions from other cities; final return to Bologna; characteristics of his late period and decline of artistic conscientiousness.

Guido's reputation in the eighteenth century; his art in the light of modern criticism.

TOPICS FOR FURTHER RESEARCH.

Palaces of Bologna.

Presentation of Satan in Art. (*Magazine of Art.* v. 19.)

BIOGRAPHICAL SKETCH.

Guido Reni, son of a musician of Bologna, was born in 1575. His father, having failed to interest the boy in his own art, placed him at the age of ten in the school of Denys Calvaert, a Flemish artist, who had settled in Bologna. After nine years' study here, he attached himself to the new Academy of the Carracci, having offended his master by imitating their method. Early in the century, probably about 1605, Guido went to Rome with Albano. The friendship of Annibale Carracci and other friends brought him to the favorable notice of powerful patrons, chief among them Pope Paul V and his nephew, Cardinal

Borghese. It was about 1609, when he had been much influenced by the study of Raphael, that he painted the Aurora in the Casino of the palace which Cardinal Borghese had recently erected, now the Rospigliosi. In 1610 he decorated the Pope's private chapel in the Quirinal Palace, but just completed under Paul V. Guido had, however, so much difficulty with the papal treasurer regarding payments for his work that he left Rome and returned to Bologna, resolved to paint no more. The urgent desire of the Pope and the persuasions of his friends induced him finally to return to Rome, where he was received in princely fashion by Pope and cardinals alike. He is believed to have painted more than eighty frescos and easel pictures during his sojourn in Rome. In 1621 he went to Naples to assist in the decorations of the chapel of St. Januarius in the cathedral, but was driven away by the threats and acts of violence of Neapolitan artists, leaving his work there and in San Martino unfinished. His later years were spent in Bologna, where he was at first greatly honored, his praises sung in odes and eulogies, his studio the most distinguished place in the city, filled with a crowd of enthusiastic pupils, his pictures sold repeatedly at ever increasing prices. Toward the end of his life his besetting sin of gambling brought him into great difficulties. He not only staked all his ready money, but bartered his work as a painter far in advance. A creditor is said to have sat over him with his watch while he painted for him by the hour. The deterioration of his art was inevitable and the many repetitions of tragic and over-wrought emotions date from this period. He died in 1642 in the house of a friend, musicians being constantly employed outside his window during his last days.

QUESTIONS ON SPECIAL PICTURES.

No. 394 — St. Peter and St. Paul.

Brera, Milan.

Figures colossal. Painted in Bologna for a member of the Sampieri family after Guido's flight from Rome. Allusion is made to the dispute at Antioch, during which Paul rebuked Peter.

Does this carry with it a sense of reality? Does the incident justify dramatic action? Is this an interpretation of traditional characters?

What was the condition of art in Rome when Peter sojourned there? May traditional types of the apostles have been based on actual portraits?

What examples of clever foreshortening? Is the muscular development like Bronzino's work? Is it natural to a man of Peter's age and mode of life? Did Guido ever allow the expression of emotion to distort faces and limbs out of beauty?

Why are the mantles so full? Is an appropriate material suggested? Have landscape and sky a sympathetic quality?

No. 395 — Dejanira and the Centaur Nessus.

Louvre, Paris.

6.5 x 7.10. Painted for the Duke of Mantua, one of four scenes from the myths of Hercules. This picture, rich in color, masterful in expression, attracts attention even among the glowing Titians and the strong shadows of the Spanish school, its neighbors on the walls of the Salon Carré.

Hercules and Dejanira, journeying, came to the River Evenus, across which Nessus carried travelers. Hercules waded the stream while Dejanira was entrusted to the centaur who, captivated by her beauty, attempted to flee with his fair burden. Hearing her cries, Hercules shot an arrow through the heart of Nessus who, with his last breath, bade Dejanira preserve a portion of his blood for a love charm — the gift that avenged him by procuring, later, the terrible death of his slayer.

Is this a spirited, an emotional conception of the situation? Are our sympathies drawn out?

How successfully is motion represented? Are the figures consistent with each other in movement? Is the Hercules in the background sufficient to localize the incident?

Does the design tastefully fill the space? Are its lines harmonious and expressive? Its masses of light and dark agreeably arranged? Note again the voluminous draperies.

Which is most in evidence — the trained artist or the narrator of a story? Do we need the story for the enjoyment of such a picture?

No. 396 — Apollo and the Hours.

Casino, Rospigliosi Palace, Rome.

Fresco on the ceiling of the principal room in the Casino of the palace built in 1603 by Cardinal Borghese. Commonly known as the "Aurora," who is seen above the deep blue sea ushering in the Sun-god around whose chariot dance the Hours. The prevailing color-tones are sunny yellows and reds shading into blues and light greens, smoky tints and white. The color values are very imperfectly reproduced by the photographic process.

What preparation on the part of the artist is involved in the interpretation of this myth? In what spirit has Guido treated it? By what incidents does the allegory explain itself? Do the glorious company seem to be descending to earth? Should they? What is the significance of the winged child? of the outstretched hands of Aurora and of the foremost Hour?

How has Guido expressed his sense of life and movement? Is it strained or forced? coarse or uncouth?

Cf. B313, Mantegna's Dance of the Muses. Which offers the greatest difficulties in drawing? Compare with

Botticelli's scenes from classic story. Which of the three painters has been most successful in expressing his idea? Analyze the differences. How are they to be explained? Do they throw any light upon the spirit of the fifteenth and seventeenth centuries?

What is there here to suggest Guido's recent study of Raphael?

How does this ceiling decoration differ in principle from that of Paolo Veronese?

No. 397 — The Archangel Michael.

S. Maria della Concezione, Rome.

Painted on silk. Considered in the eighteenth century a *chef d'œuvre* of the artist's second manner. Commissioned by Cardinal Sant' Onofrio, brother of Pope Urban VIII. Presented to the Capuchin church, where it now hangs. Tradition has it that the Roman gossip saw in the face of Satan the features of Cardinal Pamphili, later Pope Innocent X, with whom the artist had been at variance. This, however, Guido stoutly denied. The picture is reproduced on a colossal scale in mosaic in St. Peter's.

Is this a satisfactory conception of a warrior angel? Is this the rush of irresistible onslaught? Does the archangel show the excitement of victory? Is there a profounder feeling?

In how far does the prostrate figure suggest Satan? Does it suggest a being of originally high powers and functions? Judging from this what was the artist's idea of the principle of evil? Did he follow the theological ideas of the time?

Are there animation, grace, beauty in this picture?

Are there originality, imagination? How thoroughly Christian is it? How does it differ from 395?

No. 398 — Venus and Cupid.

Gallery, Dresden.

Does this exemplify the classic deity's lack of self-consciousness? Does it suggest ennui? lassitude? the natural ease of leisurely existence? the joy of living? Is this the conventional idea of Cupid? Was this first conceived as a mythological theme or is it a mere study of a model?

Does it justify its name more truly than 251? Are these works equally free from unpleasant suggestion? What effect has the artificial setting?

Cf. 243, 251, 265, 313 and other representations of the nude. Which indicates the more consummate knowledge? Which is more beautiful in face and form, in line? What is there in this picture to suggest the later period of Guido's work?

GENERAL QUESTIONS.

Is the sense of intense vitality always present in Guido's paintings? Was his power to draw ever inadequate to his conceptions? Was he spiritually profound?

Is his art masculine in quality? Is it unrefined? Is there affectation or feebleness?

Was beauty a paramount consideration? Were narrative, illustration, naturalness, sacrificed to that?

How does his interpretation of classic myth differ from that of earlier artists?

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FRANCESCO ALBANO. 1578-1660.

"The Anacreon of Painting."

OUTLINE FOR STUDY.

Albano in the school of Calvaert; kindly relations with Guido and Domenichino.

Albano with Annibale Carracci in Rome; frescos in Santa Maria della Pace; in Torlonia Palace and Roman villas.

Unceasing industry; financial troubles of Albano's latest years.

His lightness of character; sensitiveness to grace and infantile beauty; elegance of his art.

TOPICS FOR FURTHER RESEARCH.

Greek lyric poetry; odes of Anacreon. (Anacreon; Symonds; Moore.)

Genre painting. (Wedmore.)

BIOGRAPHICAL SKETCH.

Francesco Albano, son of a silk merchant of Bologna, was born in 1578. When but thirteen he was sent to the art school of Denys Calvaert, where he was often helped in his work by his friend Guido. The two entered the Academy of the Carracci together and together went later to Rome. Francesco, recommended by Annibale Carracci, completed some of his unfinished decorations in the Spanish church of San Giacomo. He painted in the Torlonia palace scenes from the mythological stories of Ovid. His work was of a decorative character, light and fanciful, and changed but little during his entire life. His most charming pictures are those of little Loves, of which he painted many. For the Duke of Mantua also he painted several scenes from the myths of Venus and Diana. Most of his later years were spent in Bologna, where he died in 1660.

QUESTIONS ON SPECIAL PICTURE.

No. 405 — Dance of Little Loves.

Brera, Milan.

What is the real motive of this picture? Would there be gain or loss if the little musicians were eliminated?

Why are the bows and arrows cast aside? To what is allusion made by the incidents in the background and sky? Are these things extraneous? Would the picture have sufficient reason for existence without them? Have later artists been in the habit of introducing such accessories?

Is the landscape painted with as much feeling for nature, as much artistic appreciation as other work of this period? Compare Palma Vecchio and Bassano.

Did the artist thoroughly understand child life and movement? Do the faces express the innocent mirth of childhood? Is the picture pleasing in spacing of trees, figures, etc.? Has it a serious purpose? What is its place in art?

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DOMENICHINO (Domenico Zampieri). 1581-1641.**OUTLINE FOR STUDY.**

Domenichino as artist: apprentice to Calvaert; early removal to the Carracci Academy; a profound student; his purity of sentiment; "pathos the key-note of his design;" slowness in elaborating his compositions and its effect upon their character; theoretical knowledge of architecture; musical attainments; his distinguished artistic rank.

Domenichino's friendships: devotion to Annibale Carracci; mutual aid of Albano and Domenichino; business association with Guido; influence over Poussin, the French painter.

Domenichino's works: his powerful patrons; paintings in the Farnese Palace and in Roman churches; frescos at Grotta Ferrata; commissions in Naples; important easel pictures; contemporary respect for his learning.

Domenichino's trials: brutality of Calvaert; persecutions of enemies in Rome; charges of plagiarism; implacable hostility of the Naples cabal.

TOPICS FOR FURTHER RESEARCH.

Resemblances of works of art — plagiarism conscious or unconscious? (*Magazine of Art*, v. 25.)

"Twelve great masterpieces"; the judgment of the eighteenth century *vs.* the judgment of to-day. (*Brush and Pencil*, v. 2.)

BIOGRAPHICAL SKETCH.

Domenico Zampieri, better known by the diminutive Domenichino, was born in Bologna in 1581. His first instruction was

from Denys Calvaert, but his teacher so abused him for copying a picture by Annibale Carracci that he persuaded his father to place him in the Academy. Here to his great surprise, he early won a prize for the excellence of his work. With Albano he visited Parma, Modena, and Reggio, studying especially the work of Parmagianino. Later, going to Rome, he was recommended by Annibale to Cardinal Aldobrandini in whose Frascati villa he painted ten scenes from the story of Apollo. His best work was, perhaps, the frescos in the Greek convent of Grotta Ferrata. Many of the churches in Rome were decorated with altar-pieces or frescos by Domenichino, chief among them Sant' Andrea della Valle. Goethe praised this work very highly, He was appointed chief painter and architect to the papal palace by Pope Gregory XV, the Villa Ludovini is his work as architect. In 1630 Domenichino went to Naples to carry out the work from which Guido had fled nearly ten years before. He took his family with him and prosecuted the work until 1634 when he also escaped to Rome, alarmed by the intrigues of Ribera, known as Spagnoletto. He spent nearly a year under the protection of Cardinal Aldobrandini before he felt his safety sufficiently secured to permit him to return. The remaining years of his life were spent in this work on the Chapel of the Treasure (*del Tesoro*) as the Chapel of St. Januarius is usually called. He died very suddenly, it was suspected of poison, in 1641, and was buried in the Cathedral in Naples. He was the most conscientious of the pupils of the Carracci and left fewer works than most of the others. During the first half of the nineteenth century his reputation almost rivaled that of Raphael.

QUESTIONS ON SPECIAL PICTURES.

No. 400 — Last Communion of St. Jerome.

No. 401 — Head of Acolyte. (Detail of 400.)

Picture Gallery, Vatican, Rome.

Painted, 1614, for San Girolamo della Carità. Transported to Paris, 1797. The scene of the Communion is the church of

the convent founded by the saint in Bethlehem. St. Efreim Scio administers the sacrament. St. Paul, a Roman convert, kneels with upturned face. This picture caused a charge of plagiarism to be brought against Domenichino.

Compare with 388, point for point. How fundamental is the resemblance? Study for original traits. How has Domenichino improved the composition of the group? of the background? How has he varied the lighting? Which has greater depth of space? Which the least sense of crowding? Which arrangement of angels is more happy?

In which is the dying saint more realistic? Is either repellent? What redeeming qualities in Domenichino's representation? In which picture is the attention of other participants more appropriately directed? In which are the types more idealistic?

Observe that one group is farther back from the picture frame. Which effect is the best? Is there a more complete impression of unity in one picture than in the other? Is unity due to arrangement of figures, distribution of light and shade, or to sentiment?

Is the acolyte a simple, unaffected boy? Is there a conscious seeking for beauty in pose, features, expression? Study his hair. Is this imitative painting? Is there enough detail?

No. 402 — Ascension of St. Paul.

Louvre, Paris.

1.2½ x 1.8 ft.

Is any criticism suggested by the general form of this composition? Why is it unusual?

Is the movement flight, or stepping upward, or climbing? Are intense emotion, glorification, well expressed?

Would the introduction of clouds have been an advantage? Cf. 173, Raphael's treatment of a similar subject.

Do the attendant spirits feel the importance of the event? Compare with the infant attendants of Michelangelo's Prophets and Sibyls in the Sistine Chapel. How do they emphasize the sentiment of the principal figure?

Is this a work of power and ability? Is it marked by care and perfection of finish?

No. 403 — Meeting of St. Nilus and Otho III. (Detail.)

Monastery, Grotta Ferrata.

Fresco, life size. The Monastery of Grotta Ferrata is situated on the Alban Mountains near the famous town of Frascati. It was the home of a Greek order founded, 1002, by St. Nilus under the Emperor Otho III in honor of St. Basil. The series of frescos painted by Domenichino in the chapel of St. Nilus, 1610, are among the chief works of the artist. They were, however, extensively restored, 1819.

Cf. 401, 349. How may the differences in treatment be explained? Are 403 and 401 painted with the same suppression of unnecessary detail? Is there any duplication of facial forms and peculiarities?

Is there an absence of emotion? When may the impersonal quality be a good trait in a picture? Is the type of king contemporary with the painter? Is it medieval? Has it imperial force?

No. 404 — St. Cecilia.

Louvre, Paris.

Life size. Painted for Cardinal Ludovisi.

With what representation of St. Cecilia must Domenichino have been familiar? Is there evidence of its influence?

Are there special advantages in three-quarters length? Is the group well bound together? Why was the violoncello chosen? Why the parallel outlines of cherub and 'cello? Has the cherub a whole-hearted earnestness in what he is doing? Is there any levity in the composition? Are saint and cherub well drawn, models of beauty and grace?

Has Domenichino the facility of Guido Reni? The religious seriousness of the Carracci? Has he profound sympathy with his subject? Has he the power and spontaneity of the great draughtsmen and composers?

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IL GUERCINO (Giovanni Francesco Barbieri). 1591-1666.**OUTLINE FOR STUDY.**

Executive power of the Eclectics.

Guercino's early study in his native town.

His naturalistic tendency; influence of Paolo Veronese; study of Caravaggio in Rome.

Dramatic force of his mature style; his color; his general artistic ability.

Patronage of Pope Gregory XV; merits of the fresco of Aurora.

Guercino's art school at Cento.

Successor to Guido as Director of the Bologna Academy; degeneracy of his late style and the effect upon the Academy.

TOPIC FOR FURTHER RESEARCH.

The Eclectic School's vogue in England in the late eighteenth century.

BIOGRAPHICAL SKETCH.

Giovanni Francesco Barbieri, called Guercino, the "squint-eyed," was born at Cento, a small town near Ferrara, in 1591. When less than ten years old he painted a Madonna of real excellence on the front of his father's house. He studied for a brief time under a local teacher of small attainments, but was in general his own teacher, although he learned much by copying a picture by Ludovico Carracci in Cento, and spent a short time in study in Bologna. In his work of this period he uses violent contrasts of light and shadow and is unpromising in his study of nature. His color is, however, from the outset, of exceptional beauty. In 1618 he was called to

Bologna by Cardinal Ludovisi, soon to become Pope Gregory XV, painting a number of pieces for him, but returning soon to Cento where he had gathered about him a large circle of pupils. He visited Venice, and in 1621, on the accession of Gregory XV, went to Rome, painting in the Casino of the Villa Ludovisi an *Aurora*, which does not, however, compare altogether favorably with Guido's similar work. In 1626 he received the commission to fresco the dome of the Cathedral of Piacenza, where his figures of prophets and sibyls show his art at its best. In 1639 he was invited to the courts of France and England, but declined. After the death of Guido, in 1642, he went to Bologna, where he was at the head of a large school of painters. His style during this period became insipid in its striving after grace and elegance. A list of his works includes 106 altar-pieces and 144 large historical pictures besides his frescos and portraits. He died in Bologna, in 1666.

QUESTIONS ON SPECIAL PICTURES.

No. 406 — Vision of St. Jerome.

Louvre, Paris.

An allusion to one of the saint's visions. The trump, sounded in his ear by an angel, summoned him to the judgment-seat where he was accused, by the awful voice of the Judge, of being not a Christian, but a devotee of heathen philosophy.

Why was St. Jerome a favorite subject at this period? Is the spiritual character of his vision made plain? Is this an ideal conception of a divine messenger? Is it appropriate to the message?

Cf. 394. What difference in form, in modeling? Does this suggest the anchorite? Are the forms refined? Is there a feeling of roundness and solidity in the figure? In what different ways is the idea of tragedy suggested?

What evidences of Guercino's interest in thorough craftsmanship? Is this the case in other pictures by

him? Has he used the saint's emblems artistically or perfunctorily — *i. e.*, would the picture have been as admirable without them?

No. 407 — The Virgin appearing to St. Bruno.

Gallery, Bologna.

To what saints was this privilege accorded? Does St. Bruno's companion see the vision? Compare with similar themes, B210, B267. How does the spirit of the later art show itself? In which is emotion most convincing?

Should a vision be less distinct, less substantial? What would be gained and what sacrificed were it more dim, more faint? Is the vision or the Seer the chief object of attention? Have artists usually subordinated one or the other in treating this subject?

What evidences that the light is very powerful? Is it treated consistently — *i. e.*, is it of the same character throughout the painting? How do the angels about Madonna differ from the usual cherubs? Is this an advantage?

No. 408 — Abraham and Hagar.

Brera, Milan.

Has Guercino endeavored to make this scene consistently Oriental in its setting? Why the fourth person, and why so placed? Is the scene one of dramatic intensity? Is the emotion profound, sincere? Does it arouse deep sympathy? Was this the artist's intention?

Study the use of heavy shadow and compare with other artists.

Did Venetian artists use shadow in this way? With what artists of his own period is Guercino most nearly

related in this respect? What is the effect of such shadow? Does it give greater solidity to the figures? Does it increase the sense of space? What is the psychological effect? Note the painting of hair and beard, of draperies.

No. 409 — The Virgin. (Detail of Annunciation.)

Gallery, Forli.

Compare with other annunciate Virgins. Is the serenity of this one unnatural? Has Guercino's Madonna type (cf. also 407) beauty of face, of character? Has she reserve force? What qualities has she that fit her for her traditional place in the world's story?

Review Guercino's characteristics as a painter. Is his work marked by solidity? Is there accurate representation of textures in flesh and drapery? Is the hair actual? Compare with Titian's methods. Are the hands sensitive, strong? Have they a grasp? Does his work make a strong appeal to the intellect? to the emotions?

What other artist painted in this manner the illumination proceeding from holy persons? Is there any other evidence of this artist's influence over Guercino?

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CRISTOFANO (Cristoforo) ALLORI. 1577-1621.

CARLO DOLCE. 1616-1686.

OUTLINE FOR STUDY.

Two Florentine eclectics, illustrating the tendencies of the movement in two generations.

Cristofano Allori a painter in the grand manner; descendant of Baroccio's school; pupil of Pagani — a school that endeavored to unite Venetian color with Michelangelo's drawing.

Allori compared with Sassoferrato and Carlo Dolce. Judith in Scriptural history and in art.

Carlo Dolce a painter devoted to excessive finish and delicacy of sentiment; length of time required for his work.

Careful and minute study of nature an antidote to mannerism.

The "half-length" in late art.

The vogue of Carlo Dolce.

TOPICS FOR FURTHER RESEARCH.

Eclectic schools at Cremona and Milan. (Kugler.)

General decline of the Renaissance in Italy — literature, politics, church power. (Symonds, *Catholic Reaction*.)

BIOGRAPHICAL SKETCH.

Cristofano Allori, born in Florence in 1577, studied under his father, Alessandro Allori, also an artist and a nephew of Bronzino. From this heritage of mannerism and academic rule Cristofano rebelled, longing for more of freedom and especially for charm of color. He finally left his father's studio, as had his

friend Cardi da Cigoli (1559-1613), whose studies of Correggio and the Venetians, and especially under Baroccio, who had founded in Rome one of the many eclectic schools of the period, greatly influenced his young associate. Allori is one of the rare colorists of the Florentine school. He painted a number of excellent portraits. He was socially very popular, entering into all the enjoyments and excesses of the time. He died in 1621.

QUESTIONS ON SPECIAL PICTURE.

No. 399 — Judith with the Head of Holofernes.

Pitti, Florence.

Life size. Painted for Cardinal Alessandro Orsini. In Paris, 1797-1815. Traditionally, portraits of the artist and the woman beloved by him. The art-historian Lanzi, who thought Cristofano the greatest painter of his time, says that this was a *chef d'œuvre*. It is a glory of color.

Is this a new type of beauty? Is it especially fitting for this role? Is there an effective contrast of youthful beauty with commanding presence, fiery action, determination?

Compare B183 and other treatments of this subject. In what spirit are they conceived? Which the more poetic? the more dramatic? the more naturalistic? more repellent?

Why have the draperies more substance than in earlier painting? Does one of the dangers of decadence lie here? What traits in this picture are common to the sixteenth century Venetian school?

BIOGRAPHICAL SKETCH.

Carlo Dolci, born in Florence in 1616, was left fatherless at the age of four. He studied in the school of Matteo Rosselli

(1578-1650), but has little of his master's vigor. While still a child, he determined to devote his talent to works of religious sentiment. On beginning each work he wrote upon his canvas the name of the saint of the day; during Holy week he would paint only scenes from the Passion. Tradition states that on his wedding morning he was nowhere to be found until diligent search discovered him lost in prayer in the chapel of the dead in the church of the Annunziata. This morbid frame of mind resulted in his turning more and more to melancholy subjects, which in turn reacted upon his spirits until he abandoned his brush entirely, believing himself to be too ignorant and incapable to be worthy to paint, and was only induced to continue his art by the express commands of his confessor. On his admission into the Academy, in 1640, he painted, as was the custom, a portrait of one of the early Florentine artists, choosing as his subject Fra Angelico, the picture being the one now in the Academy of Florence. In general, however, saints and Madonnas constitute almost his entire *répertoire*, sometimes of real charm, but too often failing to maintain their interest because of affectation and sentimentality. He died in 1686, and was buried in the Annunziata, where he had so often prayed.

QUESTIONS ON SPECIAL PICTURES.

No. 411 — St. Cecilia.

Gallery, Dresden.

No. 412 — St. Casimir.

Pitti, Florence.

Third son of King Casimir of Poland. Studious and serious from childhood, he was a poet and composer of hymns. He refused the crown of Hungary, electing instead a life of Christian retirement and poverty.

Has the artist sought beauty chiefly or the appropriate ideal? Have these saints a marked individuality?

Are accessories selected for their significance? for artistic effect? Is there extravagance of sentiment? Is St. Cecilia distinctly a saint or any lady in festal attire? Cf. 186, 404. Which breathes most religious inspiration, the largest thought, the most delicate insight?

Are St. Cecilia's hands a new type in painting? What character-gifts do such hands indicate in real life? Are they especially appropriate here? Are St. Casimir's hands similarly suggestive?

What evidences of slow and painstaking execution? Do we see accuracy, spirit, brilliant contrasts? Has anything of value been sacrificed to perfection of finish?

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SASSOFERRATO (Giovanni Battista Salvi). 1605-1685.

"What Carlo Dolce was to Florence, Sassoferrato was to Rome."

OUTLINE FOR STUDY.

Natural gravitation to Rome of provincial artists. Sassoferrato's studies under pupils of the Carracci; tendency to minute finish; favorite subjects and characteristic treatment.

His labors in Rome and Naples; his copies compared with his original works; significance of the presence of his paintings in nearly all important collections.

BIOGRAPHICAL SKETCH.

Giovanni Battista Salvi, called Sassoferrato from his birthplace in the Marches of Ancona, was born in 1605. His father, a painter, was his first teacher; he is, however, classed as a follower of the Carracci, having been influenced by Domenichino, whom he knew in Naples. Most of his life was spent in Rome. His works are for the most part Madonnas. His few copies after Raphael, Perugino, an artist at that time little appreciated, and Titian, are much better than his original works. He finished his canvases with minutest care; his color is cold and chalky. He died in 1685.

QUESTIONS ON SPECIAL PICTURE.

No. 410 — Madonna and Child.

Borghese, Rome.

A duplicate of this, discovered in private possession in Paris, has been claimed by its owner as a Raphael.

Does this recall Raphael's Madonnas in shape of head and face, in unaffected ease of pose, in attitude toward

the Child? in details of dress? in the Child's gleefulness, beauty, chubbiness, character of hair?

Are the differences that exist indicative of originality or of defective copying? Is this as profound in sentiment as Raphael's? as exquisite in charm? Is the Child clasped as naturally and firmly? Is sympathy between mother and Child as warm?

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Lesson 29.

PAINTERS OF THE SEVENTEENTH CENTURY.

The Naturalists.

CARAVAGGIO (Michelangelo Amerighi da Caravaggio).

1569-1609.

OUTLINE FOR STUDY.

Decline of the Roman school (so-called) after the death of Raphael; decadence of manners and institutions.

Doctrines of the Naturalists; their logical development and results.

Caravaggio's birthplace; his character, his crimes and his wanderings; compare with Cellini.

Caravaggio's art — its vigor, originality, lack of elevation; treatment of shadows, effect of illusion.

Caravaggio's choice of models for religious themes.

An artist's ability to develop models either on the side of ideality or of vulgarity.

Caravaggio's position in the artist world of Rome; his pupils and his vogue in Italy.

"He was born to destroy painting!" — Poussin.

TOPIC FOR FURTHER RESEARCH.

Ribera and his famous pupils.

BIOGRAPHICAL SKETCH.

Michelangelo Amerighi was born in 1569 in the town of Caravaggio, in the province of Bergamo. As a youth he went with

his father to Milan, where he helped prepare walls for fresco painting. His violent temper, which was to prove his disaster through his entire life, appeared at the outset of his career, and having killed a man, he fled from Milan. He remained for some time in Venice, studying the work of Giorgione, whose influence friends detected in his work years later. He soon went to Rome, but found advancement difficult with neither friends nor influence to help him, and was forced to enter one of the "picture factories" of the time, that of Cavaliere d' Arpino, who gave him a very subordinate position. It was not until he attracted the favorable attention of Cardinal del Monte, who took him into his own household, that the tide of fortune turned. In his independent work Caravaggio took issue both with the mannerism of the Roman artists and with the Carracci in their eclecticism and dependence upon the classical Italian masters, not only in developing an utterly different technique, but in rejecting the conventional religious and mythological themes and choosing scenes from the life about him. If he painted religious pictures, he peopled them with those he met about him and filled them with passionate emotion. This new material interested both the common people and the higher classes, while his new methods of painting incited other artists like Guido to attempt similar effects. This he bitterly resented and challenged Guido to a duel, while Guercino he drove from Rome by his threats. His lack of education and his passionate nature continually separated him from the higher classes of society from whom patronage might have come, and having again killed an acquaintance, he was obliged to flee from Rome. He remained for a time in Naples, then went to Malta, where he gained the favor of the grand master of the Knights of St. John, but in an affray he wounded one of the higher members of the order, and again fled to Sicily. Here he painted in the churches of many of the cities, living, however, constantly the life of a fugitive. He finally besought Cardinal Gonzaga to intercede with the Pope to remove the ban that he might return to Rome. Impatient of delay, he went to Naples, and then proceeded by small boat along the coast northward. Recognized at one point, losing his

possessions at another, he succumbed to misfortune and exposure, and died among strangers at Port' Ercole in 1609. Caravaggio had few or no scholars, but his influence was widely felt. Ribera, the Spaniard, who perhaps studied with him in Naples, shows his influence most strongly, and through him both Velasquez and Murillo. Vouet, a French artist, Honthorst and Rubens among the Flemings and Salvator Rosa of his own countrymen are the most notable examples.

QUESTIONS ON SPECIAL PICTURES.

No. 391 — The Card Players.

Gallery, Dresden.

An earlier rendering of this same theme is in the Scarra Palace in Rome.

Is the treatment of such subjects common in Italian art? Why? In what respect is the method of painting new? How natural is it in attitudes and arrangement, in likeness to real persons, in modeling and textures? Are the types coarse? Is beauty lacking?

Was the artist interested in a psychological problem? Are the different actors unmistakably characterized? Is this a mirth-provoking comedy? Is tragedy suggested?

No. 392 — The Entombment.

Picture Gallery, Vatican, Rome.

Figures life size. Formerly in the Church of Santa Maria Nuova in Rome. It won only praise when it appeared and is considered his masterpiece. It was copied by Rubens.

Has the artist considered the form of his composition? Are the figures well placed with regard to each other? Did

the late Renaissance painter customarily rely upon scientific arrangement? Were his compositions more or less harmonious and pleasing than those of the beginning of the sixteenth century?

Are these types well selected? Is there an attempt to idealize models or to gloss over physical facts? How does the movement of the hands affect the character of the picture? Do late artists make more effective use of them than earlier ones?

Review similar scenes in Italian art. Giotto, B68; Perugino, 269; Fra Bartolommeo, C73; Andrea del Sarto, 90; Raphael, 157; Garofalo, 212; Michelangelo, 444; Titian, 279, 301; Tintoretto, 333. How do these compare in the inertness and repulsiveness of death? In natural or in theatrical expression of grief? Have all these artists approached the subject in a reverent spirit? Does artistic success depend most upon propriety of sentiment or technical ability?

How have the later artists gained? Has the center of interest shifted — *i. e.*, is it in the Christ or in the mourners? Which makes the most piteous appeal? Which artist places least dependence for interest upon religious symbolism, upon accessories of costume, upon supposedly proper setting? Which enables us to realize the scene most vividly?

No. 393 — Death of the Virgin.

Louvre, Paris.

Painted for Santa Maria della Scala in Trastevere, but banished because too realistic and unworthy the dignity of the church. Afterward it passed through the collections of the

Duke of Mantua, Charles I of England, and Louis XIV to the Louvre. It was much decried in the eighteenth century.

What suggests the religious character of the subject? Is there anything incongruous with that character? Compare other death scenes of holy persons—Ghirlandajo, B195, Giotto, B73. Which is the most readily understood? Why?

Is this unmistakably death? Are essential points of drawing obscured by heavy shadows and blinding lights? Have masses of deep shadow an effect upon the sentiment of the picture? Explain the points of strong light. Can space and air be suggested by such extreme contrasts of light and dark? Cf. 333.

How are these three examples of Caravaggio illustrations of naturalism? What was his technical *motif*? Can a naturalistic presentation suitably illustrate a subject from sacred tradition?

How do these examples of Caravaggio's work compare with that of the Carracci and their followers? Is it more genuine and vital? Is it technically more able? Does it suggest greater opportunities for development?

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SALVATOR ROSA. 1615-1673.

OUTLINE FOR STUDY.

Salvator Rosa's versatility of talent — letters and music; his brilliant intellect and wit; his romantic career; character resemblances of the prominent naturalists.

Circumstances of Salvator's early life that determined his artistic bias.

The bizarre in Salvator Rosa's art; the introduction of romanticism into painting.

Salvator's experiences in Rome; hostilities between him and the academicians of St. Luke; his social and artistic prominence.

His connection with Aniello Falconer in Naples; the "compagnie del Morte."

Salvator's artistic ambitions; his types; landscapes — his best claim to fame; historical subjects; battle scenes.

"Salvator the embodiment of some antique virtues in a decadent society."

TOPICS FOR FURTHER RESEARCH.

Relation of art to history. (*Art Journal; Magazine of Art.*)

Greek colonies in southern Italy.

The country of the Abruzzi.

BIOGRAPHICAL SKETCH.

Salvator Rosa was born in 1615 near Naples, the son of a poor farmer who dedicated him to the church and placed him in a clerical school. Before his studies were completed, he left

the school and devoted himself to music, winning great favor in Naples by his songs and serenades. His sister married a pupil of Ribera, and from him Salvator learned the elements of art. He soon showed marked ability, and wandering along the shores of the Bay of Naples was never without his sketch book. These landscapes and marines he sold, though at a beggarly price. He then journeyed through the wild mountain regions of Calabria and the Abruzzi, sketching the scenery and the ancient remains, many of these studies being used later in his finished paintings. On his return to Naples, the classical elegance of some satirical epigrams, which he had written in answer to ridicule that had been turned on him, brought Salvator the favorable notice of Falcone, Ribera's ablest pupil, the painter of battle pieces, who gave him further instructions. After discouragement and illness, brought on by privation, a friend who had gone to Rome succeeded in bringing him to the kindly consideration of Cardinal Brancaccia. A number of his pictures were sold, and the cardinal gave him the decoration of a corridor in his palace in Viterbo. More favorable circumstances soon established him in Rome, and he became a great favorite. His ability as a poet and musician, and his keen satire gathered about him not only artists, but cardinals as well, and during the Carnival of 1639 he delighted all Rome with his wit. During these years his versatile genius produced many pictures on a great variety of themes, and commanded ever increasing prices for them, although he brooked no dictation on the part of the patron who gave him a commission. In 1647 a patriotic uprising in Naples won his sympathy and probably his active support, and on his return to Rome he published poems and sent to the yearly exhibition in the Pantheon pictures of such unmistakable satire against the ruling powers that it became impossible for the time being for him to remain in Rome. At the invitation of Ferdinand II he went to Florence, where he painted many large canvases and again gathered about him a circle of gay comrades from the highest circles. An Academy — "I Percossi" — resulted with annual dramatic performances, the charges for which were met almost entirely by Salvator at a cost of 1000

thalers. His return to Rome after a long absence was with great pomp. His great ambition to be given some large public commission was at length gratified by the request from one of the dignitaries of the papal household that he paint for San Giovanni de' Fiorentini an altar-piece of SS. Cosmo and Damiano. This he did with such zeal, challenging even Michelangelo to comparison, that he undoubtedly hastened his death, which occurred in 1673.

QUESTIONS ON SPECIAL PICTURES.

No. 414 — The Bridge.

Pitti, Florence.

What is most valuable in this picture — the physical incidents of the landscape or its effects of light and air? What elements of picturesqueness? Might any arrangement of rocks and trees be equally good? Has the artist accomplished anything that a photographer could not have done?

Would the landscape be as interesting without the figures? Have foreground objects been carefully studied from nature? Are any probabilities violated in the stability of the bridge? in the cascade? Does the treatment of the picture suggest a manner — *i. e.*, are peculiarities of touch repeated in cliffs and trees?

Does this differ in any essential respect from landscapes previously studied? Compare with Perugino, Giorgione, and Titian. How does it compare in character, interest, and value with the work of other artists of the seventeenth century?

No. 415 — The Conspiracy of Catiline.

Pitti, Florence.

Life size. In Paris, 1799–1815. Lentulus and Cethegus interchange oaths and receive in vases the drops of blood. Catiline

raises his hand toward heaven and Quintus Curius converses with two soldiers.

How far is the picture historically accurate? Are the men characterized by earnestness, absorption? Does the light account for the expression of their faces?

What problem did the artist set himself to solve — an effect of light? the avoidance of monotony in a row of heads on a straight line? Where should the spectator stand to see all these heads on a level? Are picturesque and decorative elements treated so as to yield the utmost pleasure of which they are capable?

Is this as original a conception as *The Bridge*? With which line of Salvator Rosa's art have you most sympathy and in which most interested? Why?

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LUCA GIORDANO. 1632-1705.

OUTLINE FOR STUDY.

Naples, the most beautiful, the least artistic city in Italy; causes for this.

Character of Neapolitan artists and their attitude toward artists from other regions.

Ribera and his School; his influence on Luca.

Luca's wanderings and the training derived from them; his years in Rome, study under Pietro da Cortona.

Sojourn in Florence; decorations in the Riccardi Palace.

Luca in Spain; his work in the Escorial; contrast between the place and the man.

Honors in Naples; activity of his last years.

Luca's misuse of real ability; his nickname "Fa presto" and its fatal fitness.

TOPICS FOR FURTHER RESEARCH.

Naples and the Neapolitans.

The copying of masterpieces—effect on youthful artists.

The Escorial.

BIOGRAPHICAL SKETCH.

Luca Giordano, often known as Fa presto, was born in Naples, 1632, the son of an obscure artist under whom he studied and whom he soon surpassed. The Viceroy of Naples then placed him with Ribera, and at the age of thirteen he had acquired an unexampled facility. After nine years' study with Ribera, his father took him to Rome, where he studied under Pietro da Cortona, and copied the works of Raphael, Michelangelo, and Caravaggio. These sketches his father sold for their sup-

port, and was always urging him to hurry, saying, "Luca, fa presto," whence his nickname. The "Battle of Constantine" and the pictures in the Loggia in particular he copied many times. He then traveled extensively, studying Titian and Veronese. At the age of twenty-three his reputation was established by his picture of St. Nicholas borne away by angels. In 1678 he painted a great canvas commemorating the peace between Spain, France, and Holland. Imitation is apparent in all this work. In 1679 he went to Florence, where he received many commissions from the Grand Duke Cosimo III and others, amongst them the decorations of the Riccardi Palace. In 1692 he was invited to Spain, where in two years he completed the frescos of the ceiling of the church and the great stairway of the Escorial. He remained in Spain ten years, painting in various places, and returned to Naples in 1702 with Philip V. So eager were his countrymen for his work that even his facile hand could scarcely fulfil the demand. For the Jesuits he painted the altar-piece of St. Francis Xavier in a day and a half, that it might be ready for the celebration of the saint's day. The Judith at San Martino was painted in two days. No painter has left a larger number of works. He died in Naples, in 1705.

QUESTIONS ON SPECIAL PICTURES.

No. 416 — Neptune and Amphitrite.

Riccardi Palace, Florence.

In 1683 Francesco Riccardi, who had purchased the palace of the Medici from Grand Duke Ferdinand II, in 1659, commissioned Giordano to decorate the ceiling of the great gallery. The theme was chosen by Senator Segni, and represents the Medici as light divinities surrounded by the Greek gods in various scenes. The detail selected is from the middle of the south side.

Study the form of the composition, the spotting of light and dark, the use of shadow. Are these elements successfully and pleasingly handled? What elements of marked beauty in the details?

Compare with Rubens' Quos Ego. D131. What was the attitude of the seventeenth century toward classical mythology? How did it differ from the interest of the fifteenth century?

No. 417 — The Golden Age.

Museum of Fine Arts, Boston.

Owned by the Boston Athenæum, placed in the Museum when it was opened in 1876. The picture came from the Council Chamber of Florence, the gift of Mr. George W. Wales to the Athenæum. The "Judgment of Paris" by Giordano in Berlin is similar in arrangement.

What is the meaning of the title as applied to this picture?
Is it a time past or in the future?

What differences of technique between this and 416? How are they to be explained? Are the figures arranged in the best manner for the space? Would a central group have been better? Are the trees slighted in treatment? Would more of definiteness add to their beauty?

Do these pictures suggest the rapid painter? How much of artistic ability may we accord to Giordano?

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Lesson 30.

VENETIAN PAINTERS.

Painters of the Seventeenth Century.

IL PADOVANINO. 1590-1650.

FRA VITTORE GHISLANDI. 1655-1743.

OUTLINE FOR STUDY.

Lingering vitality of Venetian art: the Venice of the early and late seventeenth century.

Parental influence on both of these artists.

Padovanino's early life in Padua; his artistic inspiration there.

Removal to Venice; exhaustive study of Titian and its effect in the formation of his artistic style; simplicity, dignity, and solidity of his painting.

Padovanino a man of ripe culture; his independence of the prevailing art influence of his day.

Ghislandi an inmate of a Venetian monastery; his reputation as a portrait painter.

BIOGRAPHICAL SKETCH.

Alessandro Varotari, familiarly known as "the little Paduan," — il Padovanino — was born in Padua, in 1590. His father, a native of Verona, was painter, sculptor, and architect, had studied under Paolo Veronese, and had built and decorated the summer palaces of Venetian noblemen on the mainland. The son studied under his father, going to Venice in 1614, where much of his life was spent. His color is rich, recalling that of Titian. A number of his pictures are in the Academy in Venice. He died in that city in 1650.

QUESTIONS ON SPECIAL PICTURE.

No. 413 — The Marriage at Cana.

Academy, Venice.

Painted for the Refectory of San Giovanni di Verdara, Padua, a monastery now suppressed.

Recount the incidents and accessories with which the artist has enriched the scene. Do they obscure the main point of the incident? Is this an intellectual rather than an artistic conception? What is the effect of the numerous vertical lines? How are they opposed and balanced?

What new *motifs* are introduced? Do they lend themselves to the scene easily? Is it a better picture because of their addition?

Is the picture quiet or disturbed? Is this due to the sentiment of the figures or to the arrangement of light and shade?

Compare with Veronese's banquet scenes; with 325. Is there an equal ability in filling large spaces? in the sense of depth and atmosphere? Is there greater feeling for the individual? Is the scriptural character more emphasized?

Does it recall Bonifazio I? Explain the differences. Are there any evidences of haste, of incompetence?

BIOGRAPHICAL SKETCH.

Fra Vittore Ghislandi, known as Il Frate Paoletto or Galgario, born in 1655, in the province of Bergamo, was the son of a painter and learned from his father the beginnings of his art. He then studied under a local teacher, Bambelli, whose name is not

otherwise known. He entered the Venetian convent of San Francesco da Paola, but continued his work, becoming one of the most accomplished portrait painters of the day. Most of his portraits have remained in private possession in the province of Bergamo until recently. He died in Venice in 1743.

QUESTIONS ON SPECIAL PICTURE.

No. 418 — A Youthful Artist.

Carrara Collection, Bergamo.

This fine picture is of heavy impasto, rich in color, transparent and warm in shadows.

In what way is the artist character shown? Is this to be taken seriously or is it a playful reference to a child who would imitate his elders?

Is there a sympathetic interpretation of character? Are face and attitude full of vitality or is there suggestion of affectation or weakness? How have shadows been made to heighten the portrait effect?

How does this differ from portraits previously studied in costume, in type, in treatment? Is there anything conventional or mannered in the way of defining the features? Compare with portraits by Moroni, Palma Vecchio, Bronzino. Is this more advanced art? higher art?

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Painters of the Eighteenth Century.**GIOVANNI BATTISTA TIEPOLO. 1692-1770.***"The glorious Benjamin of Venetian painters."***OUTLINE FOR STUDY.**

The last of the great Venetian painters; exponent of the exaggerated splendor of the eighteenth century.

Tiepolo a brilliant *frescante*; mural paintings in Santa Teresa, and other ecclesiastical establishments in Venice: in Villa Valmarana, Vicenza; in numerous other palaces of North Italy.

Call to Germany; frescos in the Bishop's palace, Würzburg.

Residence in Spain; royal patronage; influence on Goya.

Tiepolo's smaller works; talent and originality as etcher.

His worldly success; sought by powerful and wealthy patrons of art.

Tiepolo's spontaneity; daring foreshortening; unceasing study of nature; methods of work; the decorative element in color and design.

A gifted man without the fire and profundity of genius.

TOPICS FOR FURTHER RESEARCH.

Spanish art during the century following the death of Velasquez and Murillo. (Heaton; Smith; Van Dyke; Washburn.)

The Navy of Venice. (Wiel.)

BIOGRAPHICAL SKETCH.

Giovanni Battista Tiepolo was born in Venice of good family, his father being a sea merchant and very well to do. Much uncertainty regarding the date of his birth exists, 1692 being the one usually given. Certain biographers place it as late as 1696 or 1697. He studied under Lazzarini, a conscientious teacher, whose chief interest was correct drawing, but he was more influenced by his comrade Piazzetta, whom he copied and soon surpassed. When he was but sixteen he began his independent career, his reputation being secured by his painting about 1708 the passage of the Israelites through the Red Sea, a picture which has disappeared. From this period until 1740 there is little change or development in his style. His wonderful facility in the use of perspective in his ceiling frescos especially is his distinguishing characteristic. One of his most elaborate pieces of decoration is that of the Palazzo Labia, in Venice, where the Feast of Antony and Cleopatra is painted with such complete illusion that one seems literally to be entering the banquet hall. In Vicenza, Bergamo, and Milan, as well as in many churches and palaces of Venice, his decorations are found. His chief work may perhaps be accounted the frescos in the Bishop's Palace in Würzburg, Bavaria, painted 1751-1753, for which he received 24,000 gulden. On his return to Venice he was appointed director of the Venetian Academy. About 1762 Tiepolo was invited to Spain by Charles III, recently come to the throne. He accepted, taking with him his two artist sons, Lorenzo and Domenico. He decorated the ceilings of the guard-room and antechamber of the Royal Palace, but his great work was that of the throne room, Spain and her Provinces, a very brilliant piece of color. He died in Madrid, in 1770.

QUESTIONS ON SPECIAL PICTURES.

No. 419.—Christ's Journey to Calvary. (Detail.)

S. Alvise, Venice.

Foreground figures life size. Painted 1749. Crosses are seen against the sky rising from a hill in the background toward

which the train ascends with banners and Roman standards. St. Veronica, with the napkin on which Christ had left the imprint of his face, is in the right foreground. The material is decoratively handled.

Note the sentiment with which all the bystanders regard Jesus. Would this be the case if he were considered a common malefactor? Is there a more significant explanation than mere humane feeling?

How is this more realistic than any scene from Christ's life yet studied? Which comes nearest to it in manner? What is the significance?

Is Tiepolo's realism repellent? Are race types suggested? Are physical and mental prostration satisfactorily rendered? Has he used the human form as an anatomist or to display effects of chiaroscuro?

Compare with other artists in ease of arrangement, naturalness of incident, mastery of artistic resources. What is the result of such comparison?

No. 420 — The Last Supper.

Louvre, Paris.

2.7 x 2.10½.

Was the artist interested in all details that belonged to the scene? Is the characterization of the disciples as careful, as varied as in other pictures of this subject? What picturesque elements in Tiepolo's picture? Does the picturesque involve a sacrifice of the natural? Is this suitable for a church? Why?

Study the composition. How are the columnar masses balanced? What intentional opposition of lines? What

repetition of forms? Is the science of arrangement as obvious as in late fifteenth and early sixteenth century paintings? Is there as much unconsciousness of it as in the works of Tintoretto and others of the later Venetian school? How has vigor been imparted?

Cf. 328, 96, 3. Which recalls more immediately the actual scene? Is its deeper significance also recalled? Is there any meaning in the action of the dog?

How does Tiepolo compare, in genuineness and ability, with the school of Bologna?

No. 421 — Madonna of the Rosary.

Poldi-Pezzoli, Milan.

How does this differ from a fifteenth-century picture of Madonna with Saints? Are the saints distinguished by symbols in the same way? What is the effect of the greater freedom in attitude and movement? What part of the beauty of the picture comes from the massing of light and dark? from the use of shadow?

No. 422 — Neptune and Venice.

Ducal Palace, Venice.

Mural decoration over a window in the Sala delle Quattro Porte. A variation of the allegorical theme, the wedding of Venice with the sea. The Adriatic is impersonated by Neptune, who strews the treasures of commerce at the feet of Venice.

Is Venice characterized poetically, appropriately? Interpret the expression of the sea divinity. Does it serve to glorify Venice? What connection has the lion with the subject? Is the allegory ingenious? obvious?

Does the decorative feeling dominate all these pictures by Tiepolo? Does his idea of decoration differ from that of Veronese?

Is it an outgrowth of the style of Veronese? In what respects is Tiepolo a true Venetian?

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CANALETTO (Antonio Canale). 1697-1768.**OUTLINE FOR STUDY.**

Painters of Venetian architectural subjects; interest and poetry imparted to these subjects by them.

Canaletto's training as scene painter — its bearing on his after work: his color; rendering of the phenomena of light; sketchy and clever suggestion of details.

His studies in Rome — what interested him there. Artistic and social success in England.

Canaletto's pictures as records of contemporary characters and costume.

Imitators and pupils of Canaletto.

TOPIC FOR FURTHER RESEARCH.

Italian society in the eighteenth century.

BIOGRAPHICAL SKETCH.

Antonio Canale, called Canaletto, was born in Venice in 1697. His father was a scene painter, and the boy learned early to draw with correct perspective, make architectural sketches, and while still young designed an excellent theater decoration. In 1719, however, he threw all this aside and went to Rome as he himself says, "to paint scenes from Nature," sketching the ivy-covered ruins of the ancient city and the palaces and churches of later Rome. He then went to England, where he acquired a reputation and made much money. Returning to Venice, he painted many of the well-known portions of the city, the figures being sometimes done by Tiepolo. These pictures are too often copied with the fidelity of the camera, but with little appreciation of the charm of atmosphere and of color which inspires the

modern landscape painter, nor did Canaletto appreciate the value of the picturesque as found in the less frequented portions of the city. His pupils, Francesco Guardi (1712-1793) and his nephew Bernardo Belotti (1724-1780), carried on his work after his death in 1768. His nephew, known also as Canaletto, was invited to Dresden, and remained at the court of Saxony for some time, and many of his pictures are in the gallery there. A long visit in England followed, during which he etched a series of English gardens. He then went to Warsaw, where he died in 1780.

QUESTIONS ON SPECIAL PICTURE.

No. 423 — View in Venice.

Academy, Venice.

1.4½ x 2.3. Figures 1½ inch in height. The Canal dei Mendicanti. The building *en face* is the Scuola di San Marco, now used as a hospital. To the right, nearly hidden from view, is the Church of SS. Giovanni e Paolo, the Westminster of Venice. The famous equestrian statue of Colleoni stands in the open square. In the distance are seen the dome and towers of San Giorgio Maggiore.

In what ways is this characteristically Venetian? Was the view selected for its picturesque aspect or for some other motive? How is the scene redeemed from monotony? Can reason be shown for all the lights and shadows? Would a photograph differ materially from this picture?

Can you imagine a more inspiring treatment of this subject? What additional elements would you suggest? Compare Salvator Rosa; also landscape and architectural backgrounds by Padovanino, Bassano, Paul Veronese, Bonifazio, Palma Vecchio, Titian.

If all the slanting lines were prolonged would they intersect at a common center? (Apply this test to such details as windows, mouldings, etc., as well as to more important leading lines.) What effect would extreme mechanical accuracy be apt to have on the artist's interest in such pictorial phenomena as textures of surfaces, accidents of light, position of moving objects, color, etc.?

What do the figures do for the picture? Are they treated suggestively? Is the water painted with an appreciation of its possibilities of beauty?

Study the façade of Scuola di San Marco. Is it a balanced design? Is it made more intelligible by dividing it into two sections and considering each by itself?

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Moreau.....Antonio Canal dit le Canaletto.
Uzanne.....Les deux Canaletto.

The Art of the Seventeenth Century.

To a generation the corner stone of whose philosophy is evolution, it is perhaps inevitable that a keener interest should attach itself to the beginnings of things than to their completed development. To all of us there is a fresher breath, an ever renewed interest in the spring with its promise of more beauty to come, which even the glory of autumn color fails to equal. The study of childhood has become one of the absorbing pursuits of modern life. These are perhaps some of the analogies that come first to mind as we endeavor to explain the change in popular interest in matters artistic as evidenced by the writings of discriminating critics, by the trend of modern study — best of all by the character of the photographs now in constant demand and displayed in the windows of shops at home and abroad. To a surprising extent the earlier artists of the fifteenth century have supplanted the old-time favorites of the seventeenth century.

An appreciation of Botticelli is considered a surer sign of culture than enthusiasm for Guido. The "Spring" has well-nigh displaced that old-time favorite, the "Aurora," — and the same is true all along the line, even the "Twelve Great Masterpieces" are seldom mentioned.

As we are ourselves, whether we will or no, a part of this movement, we may well pause for a moment at the close of our study of the art development of the Renaissance to consider the reason for this change of emphasis, to weigh dispassionately the very diverse character of the

two periods, and to try, if possible, without endeavoring either to justify or to deprecate the modern tendency, to appreciate a little more adequately some of the real excellencies of this later period.

The first consideration that must come to us in this connection is undoubtedly the one already suggested, that it is the genius of the present age to take the keenest interest in the beginnings of things.

And to this predisposition must be added the potent fact that in regard to much of the early art we have felt ourselves, indeed have actually been, discoverers. Many of the frescos which we are now able to enjoy have been until our own time covered with whitewash, which we have, as it were, seen removed. Canvases now placed in posts of honor have been removed from dusty store-houses by our own contemporaries. This has given to us a sense of ownership in these rescued treasures which has increased greatly our enjoyment of them, no doubt. But to this rather factitious consideration must be added the very real one that in this way our attention has been called to pictures and to artists whom otherwise we would have passed by, and in this compelled attention we have discovered beauties in their naive, yet utterly sincere presentation of things near and dear to their artistic hearts, which have in turn endeared them to us who are of such widely differing thought and belief; while for this utter sincerity of purpose, this intensity of belief, we often feel that we look in vain amongst the later artists.

Again, our modern bent for evolution, our enjoyment in the study of development, finds most interesting play as we consider the themes selected and worked out during

succeeding generations by these children in Art. The earliest, perhaps the most persistent, the most completely perfected theme among the Greeks had been the development of the manly beauty of the human form. Year after year, generation after generation, we find them at work upon it. At first, the rudest semblance of a man, the arms still pinioned in the marble, the features not carved, but painted — then more of the freedom to carve away the enclosing stone, but still the sense of nervous tension; the limbs strain, the joints seem almost to crack; upon the face there is the forced smile that would betoken the soul within. Yet nothing daunted, artist succeeds artist,—takes up the theme where the master left it,—till the perfect grace and beauty, the complete mastery of both thought and material, is achieved in a *Hermes* by *Praxiteles*.

A similar theme was that taken by the Christian artists — that of the woman beautiful; not beautiful, however, with physical perfections only (indeed at first that seemed scarcely to have entered into the problem), but beautiful with that complexity characteristic of the Christian paradox, the beauty of sorrow, the triumph of motherhood. Upon this theme generations of painters wrought untiringly, perfecting by slow degrees both thought and outward form. Other themes in like fashion were worked over and over, nor ever with a suggestion of weariness or ennui.

But as we reach the seventeenth century we find this affectionate repetition of a few themes pass into an enthusiastic endeavor to present something fresh and new to a world grown rather weary of the old, and so subject and treatment alike seem a conscious striving for some new thing.

Nor could we ourselves deny that to one like Fra Lippo, wearied by "saints and saints and saints," the landscapes of Salvator Rosa, even the card sharpeners of Caravaggio, may afford a welcome relief. Still more in the presentation of classic stories do we feel a much more adequate appreciation of their original blitheness than was granted to Botticelli painting his Venus with her pensive Madonna face.

The early maturity of these late comers on the stage of art is a point we may well recall in our estimate of their ability. The youthful genius of Raphael has often been impressed upon us. The stories of the boy, Michelangelo, attracting by his Faun mask the interested attention of Lorenzo, and of Andrea del Sarto at seven entering the studio of old Piero di Cosimo, are well known. Yet these instances are often all misleading. Raphael was twenty-two before he did any work which we care to remember. Michelangelo was twenty-five before he won renown by his chisel; and Andrea ground the colors for his queer old master many long years before he could secure a position of independence. Yet we find Giordano a finished painter at thirteen; Tiepolo is independent and a master of most difficult and daring perspective at sixteen, while Bernini, who at ten was said to have made a bust of some real excellence, had, before he was eighteen, completed four of his most distinguished groups in marble.

Consummate masters of their material were most of these later artists of the Renaissance. For such a painter as Guido there existed no difficulties of brush or pigment, canvas or wall; to Bernini, chisel and stone were but the most facile implements of expression. No more need the painter lengthen his heavy, even clumsy draperies

that he may conceal the still more awkward feet beneath. The human form in all its aspects of health and sickness, of youth and old age, is an open book to these heirs of the ages. And above all else, they loved movement — physical movement in swiftly moving figures, in fluttering draperies, carrying this love of movement even to the point of setting at defiance those laws of repose which constitute the abiding charm of a work on which we are to look not once, but many times.

Lovers of color, too, were these artists. Scarcely another painter born in Florence has left us such glowing and gorgeous color as has Allori in his *Judith*. Few Venetians have left us a more glorified countenance than the head of Domenichino's young acolyte. Many a canvas from Guido's best period pulsates with light and color, with the fulness and joy of life.

No consideration of these artists can, however, be adequate or complete without recalling the period in which they lived and its reaction upon them and upon their art.

Politically the changes in Italy had been little short of revolutionary. In Florence the republican form of government, overshadowed though it had been by the constant guidance, manipulation even, of those early Medici, Cosimo, *Pater Patriæ*, and Lorenzo, *Il Magnifico*, had been an actual participation in the affairs of the city, by all of its citizens, and in like manner the genuine interest of its leading citizens in the artists of the time, their clear-sighted appreciation of the best, had but voiced the common interest and at the same time had acted as a powerful incentive to the artisan to make of himself an artist, by producing a master work, approved alike by

his fellow-citizens and by their first citizen. In art, as in politics, Florence was still a democracy. By the end of the sixteenth century all this was changed. Assailed on all sides, the Republic had been forced to yield. The Grand Dukes, bearing indeed the name of Medici, but of sadly corrupted lineage, ruled with autocratic power, and as ever with weak men, strove by aggrandizing themselves to establish their superiority. And so we find, instead of a genuine artistic interest and a generous patronage of artists, art herself is called in to glorify the individual, himself petty and unworthy. What early artist given the task of painting the Medici as divinities of light enthroned on Olympus could have risen to great heights? And this in Florence, the cradle of the Renaissance. Over the most of Italy the power of Spain had laid its iron hand, that power that blighted even in the prime of manhood its strongest ruler, Charles V — a power epitomized in the gloomy and morbidly conscientious life of Philip II. In Venice the breath of freedom still breathed, despite assaults from every side, and it can be no mere chance that gave to Venetian art long life and forbids us to whisper of decadence even to the very end.

It was, however, within the States of the Church that art flourished after 1600, and it is to social and religious conditions in Rome that we must turn for an appreciation of the artists' problem of the day. To few of the occupants of Peter's chair was a lengthy rule granted. Pope succeeded pope in quick succession, each surrounded by his own circle of favored cardinals and nephews, powerful for the time being. Each wished during his brief space of power to leave enduring record of himself on wall,

in palace or in tomb. To each there seemed need of haste. And so to each of these apt and facile painters, full-fledged artists when our boys are still considered children, was added this goad of haste. "*Fa presto*" was not the cry of old Pietro Giordano alone, but every Mæcenas took it up, and proud of his facility, proud of the task set before him, anxious as they to see the grand result, we find our artist painting an altar-piece within the week, flinging colossal figures across the ceiling while we stand spellbound beneath, painting even by the hour, since every stroke of the well-drilled brush goes to its certain goal. We cannot but admire their *bravura*, — and yet we know that not so is the most enduring art produced.

By far the most potent influence is to be found, however, in the changing religious ideals of the period, closely coupled with the growing ascendancy of the Spanish power. The great revolt of the North, the Reformation, which had shaken Christendom to its foundations, had made itself felt in Italy, chiefly by way of reaction, by an intenser clinging to old beliefs, by an endeavor to inform the old stories with intenser meaning. To this intensity of emotion the artists longing for new themes, anxious to depict action, movement, life dynamic not static, brought willing pencils. The outward expression of grief took the place of resignation and placid endurance. To this was added the echo from the Spanish Inquisition in the revival of martyrdoms and scenes of blood and violence, powerful scenes which wring our hearts and curdle our blood by their very mastery, yet from which our interest and sympathy have surely drifted in this present age.

Another element, derived from the same source, must

certainly be accounted, the closely related one of mysticism and ecstasy, born anew in Spanish cloisters of the Jesuit order. No more striking contrast of religious reformers could be brought to our minds than that of St. Francis of Assisi and Ignatius Loyola. Yet it is not too much to say that these may well form the background respectively for the art of Giotto and the generations of artists immediately succeeding him, and these immensely abler and more efficient painters of the seventeenth century.

Such then were these artists of the later Renaissance — men of their age, echoing its religious beliefs, entering heartily into its fondness for classic lore, enjoying the pomp and pride of their patrons and anxious with them to perpetuate name and fame while yet opportunity offered, and enjoying the prick of haste with its accompanying triumph of achievement. Men of ability, of facility, full of a love of external beauty in form and color, full of the love of life, and painting not in the cloister but in the palace or in the grandiose church of the great new order of Jesu — far from irreligious, but painting the outward manifestations of religious experience.

Few periods have been more perfectly epitomized than is the seventeenth century by its artists.

Yet as we look back over the years from seventeen hundred to thirteen hundred, past Domenichino and Guido and Vasari, past Michelangelo and Raphael, Fra Bartolommeo and Andrea, past even Ghirlandajo and Botticelli, to those still earlier artists, novices in the mystery of perspective and anatomy, noting keenly though we may their many mistakes, we still say with Andrea, "The soul is right — that a child may understand."

SECTION VIII.

Sculpture of the Late Renaissance.

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Lesson 31.

THE CERTOSA OF PAVIA.

"A wilderness of lovely workmanship."

OUTLINE FOR STUDY.

Lombard architecture; use of brick and terra-cotta; early decorative sculptures.

The Certosa of Pavia, a mingling of Gothic and Renaissance; its distinctly Lombard character.

The façade, its richness and variety; architectural and sculptural features; Omodeo and his fellow-workers.

Interior decorations in sculpture and painting; famous artists employed in the work.

Tombs of the Visconti and Sforza families.

TOPICS FOR FURTHER RESEARCH.

The checkered career of Visconti and Sforza.

Leonardo da Vinci as sculptor.

Gaston de Foix.

The Carthusian Order.

HISTORICAL SKETCH.

The Certosa of Pavia is a former Carthusian monastery, established by Gian Galeazzo Visconti, Duke of Milan, in 1396, in fulfilment of the wish of his wife Caterina expressed in her

will. The monastery was suppressed in 1866, and it is now maintained as a national monument. The monastic buildings comprise two cloisters, the larger 416 feet long and 334 feet wide, around which are situated the little separate houses occupied by individual monks, after the custom of the Carthusians. The church, begun in the Gothic style, shows much of Renaissance spirit in the transepts and dome, while the slender columns and round arches of the beautiful exterior arcading with terra-cotta ornamentation are reminders of the Lombard Romanesque. It is to the color and variety of this terra-cotta decoration, which was a specialty of Giuniforte Solari, one of the earlier architects, that the building owes much of its beauty and picturesqueness. The façade is one of the finest examples of Italian decorative sculpture as applied to architecture. It was planned by Giovanni Antonio Omodeo (or Amadeo), who made a small model for it in plaster in 1492. The central portal was designed and built by Benedetto Briosco about 1501. On either side of the deep-set portal as one enters the church are large bas-reliefs representing scenes in the history of the Certosa: the Founding of the Order (see No. 426), Laying the Cornerstone, Dedication of the Church in 1497, Bringing the Remains of Gian Galeazzo Visconti. These reliefs are framed by a vine pattern enclosing miniature reliefs of exquisite workmanship of scenes from the lives of Mary, the Baptist, and various saints. These reliefs were executed, it is thought, by Omodeo and Agostino Busti (Bambaja) and from designs by Ambrogio da Fossano (Borgognone), according to Valerio, an early historian. Borgognone was occupied for many years on the Certosa, chiefly in the frescos and altar-pieces of the interior, but also furnishing designs for the intarsia work of the choir stalls and for the glass of the windows. The bas-reliefs of the façade include medallions with busts of Roman emperors and other historic personages copied from coins or medals, stories from the Bible, scenes from classic myth, prophets and saints,—while the pilasters and framework of the windows are covered with most beautiful ornamental detail. The façade was not completed until nearly 1550.

QUESTIONS ON SPECIAL PICTURES.

No. 424 — General View.

No. 425 — Detail of Façade.

No. 426 — Detail of Principal Portal.

Certosa, Pavia.

Note the form of the building, a Latin cross; the materials of which it is constructed; the exterior arcades as seen on the transepts.

Study the façade. Is its shape that of the building itself, or does it act merely as a screen for the front? Notice the thoroughly Italian character of the decorations as contrasted with the façade of a Gothic cathedral. What are the Renaissance features of this façade as contrasted with earlier forms? Cf. B399, 400, 402. D464, 465, 470.

Study the scenes in 425 and 426. Are they from sacred or secular history? Are they systematically arranged? Study their technical execution. Do they resemble Ghiberti's work? Donatello's? Cf. B483. Have they carried the principle of perspective farther than the Florentine artists did? Are the decorative details of especial beauty? Are they too elaborate? Is there enough plain wall to give the best architectural effect? Are the lines of construction emphasized?

No. 427 — Door of the Sacristy.

Certosa, Pavia.

Done by Omodeo about 1480 soon after he had completed the tombs of Colleoni and his daughter in Bergamo. The medallions contain portraits of the Visconti and Sforza. In the lunette is the scene of the Resurrection.

Is this portal well proportioned? Are the different elements harmonious in form and subject? Do the portrait medallions add to the interest, to the beauty of the work? Are any of them familiar? Cf. 34.

Compare with Michelozzo's portal in Milan made about 1456, B450.

Compare with the Colleoni tombs, B498, 499, 500.

No. 428 — Pietà and Children in Adoration.

High Altar, Certosa, Pavia.

Relief by Omodeo. The small medallion, "not larger than a common plate," Symonds considers his masterpiece.

Are the figures of the children and the figures on the medallion in equally high relief? What is the effect of the contrast? What are the children doing? What have they in their hands? Have their faces beauty and depth of meaning? Are their figures full of life and movement? Do the draperies add to this impression? Compare with Donatello's children, B439-442, 445; with Luca della Robbia's, B453-455.

What is above the medallion? What is its meaning here?

Study the medallion. What is the effect of the small scale of the figures as contrasted with the children? What evidence of skilful workmanship, of knowledge of the human form? Is there a decorative regard for the circular form of the medallion? for the beauty of low relief? Is this a deeply emotional scene? Is it a usual treatment of the theme? Are the figures of normal proportions?

No. 429 — Tomb of Gian Galeazzo Visconti.

Right Transept, Certosa, Pavia.

Gian Galeazzo Visconti, first Duke of Milan, who founded the Certosa and began the Cathedral of Milan, died in 1402. His tomb was begun in 1494-1497, after designs by Galeazzo Pelligrini, one of the sculptors employed on the Cathedral of Milan. The tomb was not, however, completed until 1562.

Compare with early Renaissance tombs, B471, 474, 475. What new ideas are introduced? Are they appropriate and beautiful? Is the decoration well balanced, significant, and suitable? Is any of it trivial or undignified? Is the sculptural decoration subordinated to the architecture?

What especial beauties in the group of Madonna and Child? Is it well placed?

No. 430 — Tomb of Lodovico Sforza and Beatrice d'Este.

Left Transept, Certosa, Pavia.

These marble effigies, made by Cristoforo Solari, surnamed *Il Gobbo*, the dwarf, about 1500, are all that remain of the monument on which six sculptors were employed, originally set up in the apse of Santa Maria delle Grazie in Milan. The tomb was ordered soon after the death of Beatrice in 1497. As the fall of Lodovico occurred in 1500, followed by nine years' imprisonment in the French chateau of Loches, where he died, his figure must have been part of the original plan. The tomb was broken up during the political disturbances of the first half of the sixteenth century, and in 1564 these recumbent figures were taken to the Certosa, where they stood against the wall, separated from each other until 1891. They were then brought together and placed in proper position.

Notice the careful attention to details, the realistic treatment of hair and dress. Has the artist given equal

care and thought to the portrait and character study of the two? What decorative qualities appear?

Is this the usual way in which these figures would be seen? Do the faces throw light on the history of the two? Do they accord with that history? Cf. 34. Which seem the better portraits? Which is the truer artist?

No. 469 — Tomb of Gaston de Foix. (Detail.)

Castello, Milan.

Agostino Busti, commonly known as Bambaja, was one of the sculptors employed on the façade of the Certosa. His most famous work, however, was the tomb to Gaston de Foix, the hero who fell in the battle near Ravenna, in 1512, between the French allies of the Ferrarese and the united forces of Spain and the Pope. This tomb, erected in Santa Marta, Milan, in 1515-1525, has since been entirely dismantled and the various portions scattered; several bas-reliefs are in Madrid and London, and other fragments are in museums and private collections in and about Milan.

What is a tomb effigy supposed to represent? Does this figure really represent a corpse? Should it do so? Why? Does it suggest the rigidity of death? its ghastliness? its attendant suffering? its sadness? its mystery or apprehension? its peace? Would these other ideas have been equally suitable for expression in art? Why?

What difficulties attend the representation of death in art? Should the tomb effigy represent, *a*, the deceased as he actually appeared when living (see Gardner), *b*, the corpse as it actually appears, *c*, some symbolical allusion to death? If the last, then what phase of death may best be chosen? What other phases than this have been chosen? with what result?

Does this suggest to you any principle regarding the place of realism and idealism in art?

No. 431 — Bust of Scipio.

Louvre, Paris.

This marble bas-relief is considered by many critics to be a work done either by Leonardo da Vinci while he was the moving spirit in Verocchio's workshop, or by one of his pupils from his drawings of that period, some of which are now in the British Museum. Leonardo's position as a sculptor secured for him the commission from Il Moro to make the great equestrian statue of Francesco Sforza, the model for which was set up in Milan in 1494. It was never cast in bronze, and has utterly disappeared, but many of Leonardo's drawings for the work remain.

Is this a historical study? a character sketch? a piece of decoration only? What is the meaning of the griffin on the helmet and the Medusa head on the breast-plate? Are they beautiful additions?

Would this bust be equally beautiful if worked out in the round? What especial beauties has low relief?

Compare with drawings and profiles in paintings by Leonardo. Does this resemble his other work? Is its value as a work of art lessened if it is not Leonardo's work?

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Lesson 32.

SCULPTURE IN THE SIXTEENTH CENTURY.

ARCHITECT-SCULPTORS.

ANDREA SANSOVINO. 1460-1529.

OUTLINE FOR STUDY.

Parallel between Andrea's childhood and Giotto's. Bias given to his thought by his early masters and by the antiques of the Medici Collection.

His work as illustration of the transition from Quattro cento to Cinque cento ideals — from sentiment to form.

Influence of Donatello and Civitali; his early terracottas in the churches of his native town; sculptures in Santo Spirito, Florence.

Andrea's architectural work.

Service under King John in Portugal.

His sculptures in Italy between 1500 and 1506; the Baptism of Christ the first sign of the new movement.

Tombs of the Cardinals in Santa Maria del Popolo, Rome, illustrative of late Renaissance ideals.

His reliefs on the marble screen enclosing the Casa Santa, Loreto; his co-laborers there; engineering works.

Sansovino an eclectic sculptor; largeness of style; want of deep feeling; contemporary appreciation of him.

TOPICS FOR FURTHER RESEARCH.

The Baptistery at Florence — treasure-house of tradition and art.

The Holy House at Loreto. (Enc. Brit.; Baedeker, *North Italy*; Hare.)

Etruscan and early Roman monuments to the dead. (von Reber; Mitchell.)

BIOGRAPHICAL SKETCH.

Andrea Contucci was born in 1460 in the small town of Monte Sansovino, near Arezzo, from which he took his name. He was a peasant's son, and, like Giotto, amused himself by drawing on the flat stones as he watched the sheep. At the advice of the Podesta, one of the Vespucci family of Florence, who was struck by his talent, he was sent to Florence to study under Antonio Pollajuolo. He also worked in the Medici gardens under Bertoldo. His first works in terra-cotta show the influence of early Renaissance artists, especially Donatello and Civali. He was employed in the building and decoration of Santo Spirito, in Florence, but in 1491 he went to Portugal, having been recommended to King John by Lorenzo de' Medici, and remained until 1500. Returning to Florence he made the group for the Baptistery and several other important commissions, especially one for a private chapel in Genoa. In 1505 he went to Rome under the patronage of Pope Julius II, who gave him the commission for the tombs of the Cardinals Ascanio Sforza and Girolamo Basso della Rovere in Santa Maria del Popolo. A Madonna and Child, made for a German prelate and placed in Sant' Agostino, called out one hundred and twenty Latin sonnets in its praise. In 1513 he was sent by the Pope to Loreto to decorate the marble screen surrounding the Casa Santa. This work, which occupied him until 1522, is much of it in bas-relief, showing little appreciation for the true principles and beauty of that work. He died in 1529.

QUESTIONS ON SPECIAL PICTURES.

No. 435 — The Baptism of Christ.

Baptistery, Florence.

Marble group; its position over Ghiberti's Gates of Paradise may be understood by reference to B428.

The figures of Christ and John the Baptist were left incomplete by Andrea because of other urgent commissions. Remaining in the Opera del Duomo for many years after his death, they were finally finished by Vincenzo Danti (1530-1576). The angel was a later addition by Innocenzo Spinazzi, in the eighteenth century.

Is our interest in this Christ psychological? Is this beautiful, youthful form consistent with the Christian idea of his mission on earth? Is the sentiment expressed by face and gesture adequate? Would deep emotion be natural at this moment? Is this representation in accordance with classic custom — *i. e.*, was presentation of character subordinated to study of form? Compare Sansovino's treatment of the nude with earlier artists': B416, 437, 489, 492, and others. Which is more simple, more broad, more realistic, more artistic?

Compare the Baptist with B431. Which is the more appropriate? the more virile? Does Sansovino consistently carry out the scriptural idea of costume? Is the drapery dignified — interesting with avoidance of anything unnecessary? Cf. B425, 433, 494. Is the later work an advance?

Is the representation of water falling from a bowl legitimate in sculpture? Would the mind be satisfied if the application of water were merely suggested by the position of bowl or hand? Is this bit of realism in the

interest of a fuller understanding of the rite? Does it contribute to the finish and beauty of his performance?

Which is the more satisfactory type — Christ or John? How are the two figures brought into a properly related group? Is there symmetry? lack of balance? Does the group lose because not placed in a niche?

Does the angel seem a part of the original design? Is there the same feeling of repose as in the other figures? the same evidences of care and study in composition and finish? the same type of face and figure? What are the differences and what do they indicate?

No. 436 — Monument of Cardinal Ascanio Sforza.

No. 437 — Prudence. (Detail of 436.)

S. Maria del Popolo, Rome.

Erected in 1506 at the instance of Pope Julius II, together with the very similar monument of Cardinal Girolamo della Rovere. Prudence has been called one of the most beautiful figures of the Renaissance.

Compare with similar subjects in early Italian Art: B471, 474, 475, 486, 498, 500. What change in ideals of tomb and altar composition? Which is more closely related to the decorative scheme of a building? Which artist has most successfully freed himself from the rigidity of architectural design? Is the most satisfactory design that in which architecture and sculpture are in nearly equal proportions?

Which of these examples accomplishes best the object of a monument to the Christian dead? Why? How does 436 differ from the others?

What changes in relief ornament are there? Has Sansovino invented a new style or is it anticipated in a measure in the earlier work? What is the inference?

What is the most important feature of Sforza's tomb — *i. e.*, what attracts the eye first and holds attention longest? What should be the center of interest? Is the composition restful? Does the predominance of horizontal lines aid in the cheerful effect of a design? Does emphasis on vertical lines add to its solemnity? What are the functions of the various decorative and symbolical figures? How appropriate are they to a tomb?

Compare the effigy of the dead with others. How do you interpret the attitude? What reasons for the change and what for the retention of the rigid recumbent figure? Have all the mortuary figures we have studied been devoid of flexibility and other qualities of the living? Cf. B498. Which conception is the most artistic?

What is the significance of the symbols held by Prudence? Why is this a satisfactory representation of an abstract idea? In how far is it a study from life? To what age and country does the costume belong? Are the proportions of the figure like those of Sansovino's Christ? Are they unusual in any way? Is there any suggestion of Civitali's influence or that of earlier Renaissance work? Cf. B488. Is it an original conception? Is it an imitation of the antique?

Is the ornament of the enclosing columns tasteful? Is it agreeably proportioned to the figure of Prudence?

JACOPO SANSOVINO (Jacopo Tatti). 1487-1570.

"A master renowned in sculpture and great in architecture."

OUTLINE FOR STUDY.

Jacopo's designs for important works in architecture and sculpture; an enthusiastic student of the antique; his long career of unwearied productivity; power to attract the regard of the great. Connection with Andrea del Sarto and Andrea Sansovino in early life at Florence.

With the architect Giuliano da San Gallo in Rome; reputation acquired for works in bronze and models in wax; copy of the Laocoon group. Artistic and literary circle in the Eternal City.

Return to Florence; classic influence illustrated by his Bacchus; statue of St. James, in the Cathedral.

Jacopo's brilliant career in Venice; effect on Venetian architecture; grace and splendor of his style; official position and social popularity.

Degeneration of his later style; statues in the Loggetta and other sculptures in the round; bronze reliefs in San Marco.

TOPICS FOR FURTHER RESEARCH.

Relation of sculpture to architecture (Forum).

The Library of Venice and its treasures.

The Campanile of St. Marks.

The discovery of the Laocoon and its influence on Renaissance artists.

BIOGRAPHICAL SKETCH.

Jacopo Tatti, born in Florence in 1487, entered Andrea Sansovino's studio on that artist's return from Portugal, and was

so closely identified with his master that he was always known by his name. He went with him to Rome in the company of Giuliano da San Gallo, the famous architect, in 1510. The Laocoon had been discovered in 1506 and purchased by Pope Julius II. Through the influence of Bramante, Jacopo obtained permission to copy it, and made a model of the group, which was later cast in bronze. This work was greatly admired, and he was employed by the Pope to restore other antique statues, until illness compelled him to return to Florence. As a boy he had been intimate with Andrea del Sarto, and the two friends now worked together on the decorations for the triumphant entry of Pope Leo X into Florence in 1514. The wooden façade decorated with statues and bas-reliefs, which they constructed for the Duomo, attracted the special attention of the Pope, and Jacopo went to Rome, hoping for advancement from a Medicean Pope. He was given the commission to build the national church for the Florentines, San Giovanni dei Fiorentini, on the banks of the Tiber, a difficult task, in which San Gallo assisted him, and many years later Michelangelo was engaged on the work.

At the sack of Rome in 1527 Sansovino left the city, intending to go to France, but stopping in Venice he found so much congenial occupation and society that he remained the rest of his life. He was first employed in strengthening the foundations and bracing the domes of San Marco, which was threatened with ruin. He performed his difficult task so successfully that the Senate conferred on him the highest office given to architects. In the discharge of his duties he did a great deal to make the city more beautiful and more healthful by removing unsightly meat and fish shops that had been allowed to cluster about the Piazza; he added also to the income of the city by building other shops which these same dealers were glad to rent, and by utilizing to better advantage the valuable property along the Merceria. He built the Library, one of the richest of Renaissance structures, the Zecca or Mint, and the Loggetta among public buildings, as well as many churches and private palaces. The colossal figures of Mars and Neptune, at the head of the stairway in the court of the ducal palace, are his work also.

Sansovino was a man with many friends; he was one of the "Triumvirate" with Titian and Aretino. Vasari tells us that he was a very handsome man, with courtly manners, who preserved his vigor and fine presence to extreme old age. He died in Venice in 1570.

QUESTIONS ON SPECIAL PICTURES.

No. 472 — Bacchus.

Bargello, Florence.

Marble statue executed in Florence in 1513 after Jacopo's return from Rome, where he had become imbued with the classic spirit. At the feet of the gods sits an infant satyr.

Is this merely a study of the nude, or had the sculptor the larger intention of representing nature in a certain mood? Is there any trace of religious mysticism? Compare Leonardo da Vinci's Bacchus, 18. Which is more joyous? Is there in Jacopo's Bacchus any alloy of care, of misgivings past or future? Is it as devoid of intellectual quality as a flower? What other qualities of physical nature does it suggest? Is this in the spirit of Greek art?

Consider as a study of form; does it express movement? of what kind? Is it treated broadly? Is there consciousness of anatomical detail? Cf. B489. How is it childlike both physically and psychologically?

How are balance and rhythm indicated? Is the action satisfactorily expressed? Cf. 435. What attributes of Bacchus do you note? How does this resemble Andrea Sansovino's work?

Compare with the Bacchus and David by Michelangelo, 442, 448. What fundamental differences in the work of

the two artists? Which has more of grace and charm? Which is the more virile? What differences in the quality of the movement suggested?

No. 471 — Loggetta.

Campanile, Venice.

Begun by Sansovino in 1540. It was attached to the base of the Campanile, located opposite San Marco and the Ducal Palace. While totally out of harmony with the tower, the Loggetta has always been admired for its intrinsic elegance. Study the proportions and balance of the different parts of the structure.

Adaptations from the Roman style of architecture are: the round arches; the columns advanced in front of the wall, each set upon a podium and supporting nothing; the "broken entablature" jutting out over the capitals; the attic, or story above the entablature. The balustrade is a characteristic feature of the revived classic style of the early part of the sixteenth century.

The bronze figures in the niches of Apollo, Mercury, Minerva, and Peace are among Jacopo's most important sculptures.

The Loggetta was destroyed by the fall of the Campanile in July, 1902. These figures and the reliefs partially escaped, and will be used in the reconstruction carried on by the Venetian government.

No. 473 — Mercury.

Loggetta, Campanile, Venice.

The god is here represented in the character of patron of commerce.

Are the reasons for clothing the figure allegorical or artistic? Is it an especially decorative figure? Why? Would a nude figure harmonize as well with these particular architectural forms?

Compare with the Bacchus. Are the proportions the same? Is the action as easy? Does it seem a living creature instinct with the impulse of movement? Is that

desirable in sculpture? Is there anything like this among earlier sculptures?

Is the treatment of drapery particularly successful? Is there a distinct feeling of pleasure in following the movement of the tunic over the torso? What else about the statue is enjoyable?

How does this vary from the usual technique of bronze? Is it like the treatment of sculpture in general?

No. 474 — Sacristy Door.

San Marco, Venice.

Executed in bronze in 1558. Among the projecting heads in the border are said to be portraits of Titian, Aretino, and Jacopo himself.

Are the stories in the panels clearly told? Is the composition simple or intricate? How does the treatment resemble Ghiberti's Gates? Are Sansovino's panels as quiet and broad? Which artist was more interested in the story? Which in pictorial effect? Which used the simplest means?

Which border is most appropriate? Does Sansovino's border help or detract from the panels? Which door is most decorative, considering its position (one inside the building, the other outside)? Which the most serious art?

No. 475 — Miracle of St. Anthony.

S. Antonio, Padua.

One of a series of nine reliefs, by different sculptors, that embellish the walls of a chapel dedicated to the saint. The incident here depicted is the resuscitation of a drowned girl through the saint's prayers.

Sansovino stopped in Padua in 1528 on his way to Venice.

How does Jacopo rank as an illustrator? (Study in connection with panels of the Sacristy Door.) Has he a strong feeling for picturesqueness? For decorative effect? Are these works animated, strong? Is emotion overdrawn? Is there any listlessness?

What part do all these persons play in the incident of the miracle? Which is the mother? Why is the saint's dress different from that of the others? Are there any of his peculiar attributes?

Do these forms show the artist at his best? Why? Is the beauty of their faces that of real persons who may be seen daily?

On how many planes are these figures represented? Note that most of the heads are on one horizontal line. Is this contrary to rules of perspective? How are some made to retire? How are stiffness and monotony avoided? Is the device of opposing lines obtrusive? Does the background help the composition?

GENERAL QUESTIONS ON THE SANSOVINI.

Is Jacopo easy and inventive in composition? Does his inspiration ever fail? Are his personages always alive? Is virility a quality of his statues? of Andrea's? What traits have the two sculptors in common? How do they differ from earlier sculptors? What signs of classic influence in their work?

Were the Sansovini always serious? Were they inspired by religious sentiment? What does their work lack to make them artists of the first rank? How does Jacopo reflect Venetian materialism and love of splendor?

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BENEDETTO DA ROVEZZANO. 1476-1556?**OUTLINE FOR STUDY.**

Qualities relating Benedetto's work to that of Mino da Fiesole and Desiderio da Settignano.

His architectural sculpture; chimneypiece of the Borgherini Palace.

Tombs in the Carmine and Santi Apostoli, Florence; his peculiar *motifs* in decorative sculpture; vogue of the new system of decoration in Northern Italy.

Shrine of San Giovanni Gualberto.

His call to England and the tomb of Cardinal Wolsey.

Partial destruction of the last two important works.

TOPICS FOR FURTHER RESEARCH.

The fall of the Medici and its effect upon art in Florence.

Decline of bas-relief after the fifteenth century.

BIOGRAPHICAL SKETCH.

Benedetto, the son of Bartolommeo di Grazino, with an estate at Rovezzano, near Florence, was born in Pistoja in 1476. His first work was done in Genoa, where he was employed in 1499 with Donato Beati, a Florentine sculptor, on the cantoria for San Stefano. In 1505 he returned to Florence, his first work being the chimneypiece pictured in 467. He also received the commissions for the tombs of Piero Soderini, long gonfalonier of the Republic, and Oddi Altoviti. The skull and crossbones were favorite decorative motives with him for such work. The shrine of San Giovanni Gualberto was the most important work of his Florentine period. In 1524 he was called to England by Cardinal Wolsey to make his tomb. After Wolsey's fall Henry VIII had it completed for himself, but was not buried in it. During

the Commonwealth the metal work was melted down, and in 1805 the sarcophagus was used for Nelson. Benedetto returned to Florence, but was blind the last twelve years of his life. He died after 1550; both 1552 and 1556 are dates given.

QUESTIONS ON SPECIAL PICTURES.

No. 467 — Chimney-piece.

Bargello, Florence.

Executed in 1505 for the palace of the Borgherini family, now the Palazzo Roselli. It was placed in the National Museum in 1883.

Is the general effect simple or rich? Quiet or confused? Are the parts of the design well balanced, well distributed? Is there poverty of invention?

Are the incidents depicted in the frieze applicable to family history? Is the conventionalized ornament significant? What is the meaning of the sphinxes and winged figures above, or are they merely decorative? Is the same true of the design between the genii?

In what does the excellence of this work consist?

No. 466 — San Giovanni Gualberto expelling a Demon from the Body of the Monk Florenzio.

Bargello, Florence.

One of a series of panels sculptured for the shrine of the saint. During the siege of Florence in 1530 the parts of the shrine (including life-sized statues), which had not yet been set up in their intended place, were destroyed or mutilated. Five bas-reliefs and sixteen decorative details are preserved in the Bargello.

San Giovanni Gualberto was the founder of the Monastery of Vallombrosa early in the eleventh century. He died in 1073.

What difficulties had the sculptor to contend with in illustrating this incident? Has he done this more impressively than if the demon were a tiny creature? Cf. B98, 99. Is it probable that he intended that we should consider it as a corporeal form? Do the gestures of the bystanders indicate that they have seen so amazing a sight as we see? What is the inference?

Is the composition highly dramatic? Is it distinguished by life and movement? Is the action of the afflicted monk natural? Are the other figures successful? Does the background add to the interest of the scene? Cf. 475. Is the relief skilful in drawing? What beauties does it possess? What resemblances to fifteenth-century sculptures?

IL TRIBOLO (Niccolò di Braccini). 1485-1550.

OUTLINE FOR STUDY.

Tribolo's early training in wood-carving; a protégé of Jacopo Sansovino.

His facility of invention; taste in sculpture of a light character — figures for candlesticks, fountains, *putti*, etc.

Tribolo's most characteristic works, the side doors of San Petronio, Bologna.

Work at Loreto in connection with Andrea Sansovino's unfinished reliefs.

His patrons, the dukes of Florence; superintendence of decorations for municipal festivals; fountains for Villa Petraja and Villa Castello.

TOPIC FOR FURTHER RESEARCH.

Florentine fêtes in the early sixteenth century. (Taine.)

BIOGRAPHICAL SKETCH.

Niccolò di Raffaele Braccini, nicknamed Il Tribolo, was born in 1485. He first studied wood-carving, then became a pupil of Jacopo Sansovino, with whom he worked very intimately. His first work was a fountain group of two children with a dolphin, prophetic of his later successes in the fountains for the Medicean villas of Petraja and Castello. In 1525 he went to Bologna to superintend the work on the façade of San Petronio. His bas-reliefs about the two side doors show the influence of Jacopo della Quercia's work on the central portal. While in Bologna he added to the Shrine of St. Dominic the Ecce Homo with two adoring angels between the garlands of the upper portion (see B384). In 1530 he was sent by the Pope to Loreto to carry on the work begun by Andrea Sansovino. On his return to Florence, Michelangelo employed him on the work in San Lorenzo and the tombs of the Medici. He was to have made the statues of Earth and Heaven, but was taken ill and could not carry on the work. He began the Boboli Gardens, and was prominent in all plans for the decoration of the city for the weddings, baptisms, and other festivities of the ducal family. He died in September, 1550.

QUESTIONS ON SPECIAL PICTURE.

No. 470 — Assumption of the Virgin.

S. Petronio, Bologna.

High relief in marble in one of the chapels. The angels at the sides are by Properzia di Rossi, a beautiful young woman, talented in music as well as sculpture, who studied under Marco Antonio Raimondi, and also, it is thought, under Tribolo.

What devices has the sculptor used to represent an intense illumination? Is good taste violated? How much of the effect is due to the lighting of the relief? Would that be the case if the lighting were from full in

front? Would a quieter presentation be more satisfactory or is the imagination stimulated and uplifted by this? Is this a legitimate subject for treatment in sculpture? in painting? Why?

Consider the group of disciples. Are they natural, sincere? Are they skilfully grouped? Are they modeled with understanding? Is the small size of the sarcophagus justified?

Is the sentiment of the Madonna as religious as that of the disciples? Has the study of form been a controlling motive anywhere in the composition? Does this resemble reliefs by Ghiberti?

Are the figures on either side conventional angels? Are they athletes? Are they done in the spirit of the early Renaissance? How do they show classic influence?

FRANCESCO DA SAN GALLO. 1493-1570.

OUTLINE FOR STUDY.

The San Gallo family of architects and sculptors.

Francesco as a medalist.

His effigy of Bishop Buonafede.

TOPIC FOR FURTHER RESEARCH.

Evolution of the Renaissance Tomb. (Perkins. 203-211.)

BIOGRAPHICAL SKETCH.

Francesco da San Gallo, born in Florence in 1493, was a son of the famous architect Giuliano, and belonged to a family of architects. He himself was appointed by the Medici architect

of the Duomo. He executed a number of tombs and groups of sculpture in Florence, but would scarcely be remembered in this connection were it not for the recumbent effigy of Bishop Buonafede.

QUESTIONS ON SPECIAL PICTURE.

No. 479 — Monument of Bishop Leonardo Buonafede.

Certosa di Val d'Ema.

This marble effigy, made in 1545, lies on the pavement in the Chapter House of the Carthusian monastery, a few miles from Florence. Buonafede was Bishop of Cortona and superior of the chapter at Val d'Ema.

Compare with the effigy in 436; with the tombs in the Certosa of Pavia; with B408, 472. Does San Gallo represent the old or the new Renaissance school? Is there equal realism in all of these effigies? Define the difference between them. What does it mean?

What character do you read in the Bishop's portrait? Is he idealized? Does he seem sleeping or dead? Is this the highest art? What was the sculptor's feeling toward his subject? Cf. 469.

PIETRO LOMBARDO. d. 1511?

OUTLINE FOR STUDY.

The Lombardi family — architects and sculptors.
 Pietro's tomb of Dante, Ravenna — its simplicity.
 His position among artistic craftsmen in Venice;
 churches designed and decorated by him; monu-
 ment of Cardinal Zeno in San Marco.
 His beautiful tombs at Treviso.
 Exuberance and excellence of his ornament.
 Tullio Lombardo — his style; his reputation.

BIOGRAPHICAL SKETCH.

Pietro Lombardo, like the Florentine sculptors of this period, was more of an architect than a sculptor, although he designed and often executed the decorations which were so integral a part of every Renaissance structure. He was the son of a Venetian marble worker. The date of his birth is not known, but in 1480 his ability was well recognized and he secured the commission for Santa Maria de' Miracoli, Venice, in competition with the best architects of the city. By 1489 he had finished one of the most beautifully and elaborately decorated churches of the period. In 1482 he went to Ravenna to make Dante's tomb. He worked for some time in Treviso, where his two sons, Tullio and Antonio, assisted him. In 1499 he was appointed architect of the ducal palace, an office which he held until his death about 1511.

QUESTIONS ON SPECIAL PICTURE.

No. 432. Tomb of Cardinal Giambattista Zeno.
S. Marco, Venice.

The chapel of Cardinal Zeno occupies one corner of the vestibule or atrium of the church, and is entered from the baptistery. The commission for this work was first given to Leopardi and Pietro's son, Antonio, but as they did not agree, the superintendence of the work was given to Pietro Lombardo, who designed the figures which Paolo Savii and Pier Zuano delle Campanie cast. The monument is entirely of bronze; the graceful relief is one of the most interesting examples of ornamental bronze work in Venice.

Is there any poetry in this figure of the dead? Is its realism offensive? What difference in sentiment between this and 434? Which work is richer in suggestion? How does Pietro's figure denote attention to decorative effect? Was that his chief concern?

Is the whole design overloaded with ornament? Is it broadly conceived? Have the lines a long, easy swing? Is the effigy belittled by the rich decoration of the sarcophagus? Is the relief Renaissance or imitation of the classic?

Is there any clue as to what the statuettes represent? Are they distinctly not Christian? Why? Are they to be commended as studies of form?

ANTONIO BEGARELLI. 1479-1565?

OUTLINE FOR STUDY.

An artist in clay; importance of the Modena terracottas; Begarelli's master.

Correggio's influence and the unplastic character of Begarelli's work.

His groups in Modena and Mantua.

BIOGRAPHICAL SKETCH.

Antonio Begarelli was born in Modena in 1479. His teacher was perhaps Mazzoni, a modeler in clay, the material in which all of Begarelli's work was done. He was a great friend of Correggio, although fifteen years older, and was influenced by his work, endeavoring to transfer to his plastic groups the pictorial qualities which he admired in his friend's painting. He was very active through a long life, most of his work being from churches in Modena and Mantua. He died about 1565.

QUESTIONS ON SPECIAL PICTURE.

No. 468 — The Lamentation.

S. Pietro, Modena.

Terra-cotta.

Is this more closely allied to the fifteenth or sixteenth century sculpture? Why? Has the artist treated his

subject with genuine feeling? Does it move you to deep sympathy? Is the feeling restrained, refined? Is anything desirable sacrificed for effect or for beauty?

Would the same restraint be expected in clay as in marble? What instances of freedom are noticeable in this work? Does it suggest painting rather than sculpture? Are the draperies heavy? Was the artist master of expression, movement, anatomy? Is the composition of the group correct and graceful?

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Lesson 33.

SCULPTURE IN THE SIXTEENTH CENTURY.

WORKERS IN BRONZE.

ALESSANDRO LEOPARDI. d. 1522.

OUTLINE FOR STUDY.

Leopardi eminent as a bronze caster; discussion regarding the equestrian statue of Colleoni in Venice.

His talent for decorative design; pedestal of the Colleoni group: bronze flag-staffs in Piazza San Marco, Venice.

The part ascribed to him in the tomb of Doge Vendramin, SS. Giovanni e Paolo, Venice.

TOPIC FOR FURTHER RESEARCH.

SS. Giovanni e Paolo, the Westminster of Venice.

BIOGRAPHICAL SKETCH.

Alessandro Leopardi was a Venetian, and is best known to the world as the bronze caster who completed Verocchio's equestrian statue of Colleoni. The date of his birth is unknown, but in 1487 he was banished from Venetian territory on a charge of forgery, and after Verocchio's death, in 1488, was recalled to cast the Colleoni only on a safe-conduct for six months, which was afterwards prolonged indefinitely. The pedestal is wholly by Leopardi. His part in the masterly horse and rider is discussed by Blashfield in a note on Vasari's Verocchio and by Perkins in *Italian Sculptors* with opposite conclusions. Symonds calls it "this joint creation of Florentine science and Venetian

fervor." The bronze bases for the standards in the Piazza and some beautiful bronze candelabra show his skill in ornamental work. In 1521-1522 he was employed in Padua on the Church of Santa Giustina. The date of 1522 is usually given for his death.

QUESTIONS ON SPECIAL PICTURES.

No. 433 — Base of Flag-staff.

Piazza S. Marco, Venice.

Three flag-staffs sunk into bronze sockets, of which this is an example, stand in front of the portals of San Marco. The great silken banners rising and falling in the breeze add greatly to the beauty and picturesqueness of the scene on fête day.

Is the general contour graceful? Is the weight of ornament well distributed? Does the ornament weaken the structure at any point? (Consider its purpose.) Does it strengthen it?

Why is the winged lion so prominent? Is it a religious symbol? Is it chosen for its beauty? Has the design on the lower section any relation to church or state?

Does the heavier ornament make the low relief look flat or spiritless? Are all parts of the design agreeably balanced so that each enhances the effect of the others?

No. 434 — Detail of Tomb of Doge Andrea Vendramin.

SS. Giovanni e Paolo, Venice.

This has been considered one of the richest tombs of the Renaissance. The design is ascribed to Leopardi; in its execution he was assisted by one of the sons of Pietro Lombardo—authorities differ as to whether Tullio or Antonio.

Compare the effigy with B472; with C432. Which is the most realistic? In which is the thought more spiritual?

Would the character of the dead account for the difference in their effigies? Refer to others that have been studied. Is the Doge Vendramin treated sympathetically? Is a decorative intent obvious in the general lines of the effigy and its support?

What innovations are here? Is any artistic purpose served by the realism that you note? What classical and what Christian elements are present? Are grace and beauty sought? Is this the design of a builder, a sculptor, or a decorator? Does it justify lavish praise? Cf. 433. Which is the most carefully considered, the most successful design? If Leopardi was the designer of this tomb, what is his artistic rank?

BENVENUTO CELLINI. 1500-1572.

OUTLINE FOR STUDY.

Cellini's twofold inheritance — the temperament of an artist, the temperament of a warrior.

Cellini as a man; a typical Italian of his time; contradictory traits — lack of a sense of moral obligation in practically all the relations of life; capable of open-hearted kindness, of religious ecstasy. A man who might have been one of the great Condottiere had not artistic impulse drawn him into other paths; his career — a record of ill-regulated energy and violent deeds.

His role in the siege of Rome.

Cellini as an artist; goldsmith, medalist, sculptor; love of beauty and sumptuous ornament; predilection for small and exquisite works; not a nature student.

Wanderings during his apprenticeship.

Later life falls into three divisions:

1. In Rome sixteen years; small works there on which his reputation is based; medallions — compare with those by fifteenth-century artists.
2. In France five years; flattering reception; numerous works produced in his atelier and their vogue; the Nymph of Fontainebleau; French art-guilds and their attitude toward Cellini.
3. In Florence twenty-seven years; patronage of Duke Cosimo I; group of Perseus and Medusa; busts of Cosimo and of Bindo Altoviti; smaller commissions.

The few works extant by Cellini.

Cellini's Autobiography — valuable as a record of Italian manners and morals in the Renaissance and for its racy Florentine vernacular. Treatises on goldsmithing and sculpture; sonnets and madrigals.

TOPICS FOR FURTHER RESEARCH.

The growing tendency of artists to lead a peripatetic life; its causes and its effects.

Myths of Perseus and of Medusa.

The sack of Rome.

BIOGRAPHICAL SKETCH.

Benvenuto Cellini was born in Florence in 1500. His father, an architect and maker of musical instruments, wished him to be a musician, but at the age of fifteen he was allowed to follow his own desires and study design and the goldsmith's art. By the age of eighteen he was skilled enough to receive an invitation

from Torrigiano to accompany him to London, in the service of Henry VIII, which, however, he declined. During the next few years he had various adventures. He quarreled with his fellow-students, he ran away from home, and finally, he engaged in so serious an affray with a member of an influential family that he was obliged to flee in disguise to Rome. With the year 1523 begins the first of the three periods into which Cellini's life divides itself. With the exception of a few years, he remained in Rome until 1539, making jeweled ornaments for the Pope and gold medals for the fashionable youths, modeling salt-cellars and candelabra, and living the gay life of the capital of the world. He took an active part in the defence of the Castle of St. Angelo in 1527, where he boasted that it was his shot which killed the Constable de Bourbon. He was constantly in need of safe-conducts and the protection of cardinals for his acts of violence, and for two years was confined in the dungeons of the very castle he had defended, on the charge of having stolen the papal jewels when Clement VII had given him his ornaments to melt down in 1527. He was released in 1539 or 1540, that he might enter the service of Francis I, and the next five years were spent at the court of France. The golden salt-cellar which he made for Francis, now in the Imperial Collection in Vienna, is one of the few objects of *vertu* still in existence of the many which Cellini wrought. Of his work at the chateau of Fontainebleau, the Nymph alone remains. Cellini was in constant trouble with the other artists whom Francis had gathered about him, both the native French sculptors and also the Italian painters composing the School of Fontainebleau. He aroused the enmity of Madame d'Étamps, and in 1545 Francis allowed him to return to Italy. The remaining years of Cellini's life were spent almost entirely in Florence in the service of Duke Cosimo de' Medici. The Perseus is the most important work of this period and of his life. Several portrait busts and medals are also noteworthy, and a crucifix with the life-size Christ figure in white marble upon a cross of black marble. This he designed for his own grave, but it is now in the Escorial in Spain, a gift from the grand duke to Philip II.

When he was fifty-eight he began his Autobiography, one of the most remarkable books ever written. His picture of the times in which he lived, of popes and kings, of cardinals and artists, is full of life and color. Still more remarkable is his utterly frank portrayal of himself, of his hatreds and the murders to which they led, and escapades of most dubious character, his boastings of his artistic ability, his religious visions in his dungeon at St. Angelo, and his experiments in the black art in the Coliseum. Interest in the man himself as thus self-revealed is greater than in all his work, and as with Vasari, it is the literary monument that will longest perpetuate the memory of each man. Cellini died in Florence in 1572, and was buried in the Church of the Annunziata.

QUESTIONS ON SPECIAL PICTURES.

No. 480 — Nymph of Fontainebleau.

Louvre, Paris.

Executed in France in 1543. A colossal bronze intended for a lunette over the principal portal of the royal residence in the forest of Fontainebleau, symbolizing the "Belle Eau," from which the chateau takes its name.

On what does the nymph recline? What supports her arm? What reasons occur to you for the introduction of the deer and other animals? (Answer these questions without referring to any writings on the subject; study the design until you discover reasons satisfactory to yourself.)

Do the projecting horns of the deer improve the composition? Is the nymph graceful? Are her limbs lithe and flexible? Compare the proportions with 437. What is the difference? Which is more normal? Cf. 251. Are there the same long, graceful lines? Is there the same

modification of nature in the interest of beauty? What is the fundamental difference between the two?

Has Cellini expressed his thought clearly? Is there any objection to the mixture of realistic and conventional elements in the design?

No. 481 — Perseus with the Head of Medusa.

No. 482 — Danæ and the Child Perseus.

(Detail of Pedestal of Perseus and Medusa.)

Loggia dei Lanzi, Florence.

Work in bronze, commissioned by Duke Cosimo I, completed in 1554. One or two small models in wax for the figure of Perseus are in existence. There is a noticeable difference in grace and lightness between model and finished statue, in favor of the model. The richly ornamented plinth that sustains the group is considered by some critics to be too slender; but the body of Medusa and her draperies break its outlines; the predominance of long, upright lines gives dignity to the composition, while the effect of the whole is elegant.

Is Perseus a well-proportioned figure? Is it graceful? Cf. 485. Is it the figure of a youth? Cf. B437, 492. Does it seem alive, athletic?

Would Donatello have treated the subject thus? Would a correct artistic instinct have dealt with this moment of the tragedy? Why?

Does the myth of Medusa suggest a repulsive being? When did sculptors begin to represent her as beautiful and tenderly feminine? What change does that indicate in the interpretation of the myth? Cf. A47a, 495, 496, 497.

Is the ornamental detail appropriate to the theme which is illustrated by the statues? (The decorative elements are

mixed Roman and Oriental.) Do you feel the form of the pedestal? Is it completely transformed into a graceful object? Is it enlarged at the right point? Is the ornament too heavy? Does the figure of Danæ lose in value thereby? Cf. 480. Does the scale of the figures affect their beauty? Is Cellini more of a sculptor or a goldsmith?

No. 483 — Bust of Cosimo I.

Bargello, Florence.

Bronze, over life size, made in 1556. This Cosimo, the first bearing the title Grand Duke of Tuscany, belonged to the later Medici dynasty, and was descended from a brother of the illustrious Cosimo de' Medici, *Pater patriæ*.

What traits of character are here suggested? Is the face idealized? (Compare with medallion portrait of Cosimo, Fabriczy, p. 88.) Are these realistic details unnecessary to the development of a portrait in the best sense? Is there any meaningless modeling? Is the work sketchy? Does bronze admit of more or less perfect modeling than sculpture in marble? Cf. B470, 477, 479, 482, 490. Is this a good lesson in treatment of bronze?

Examine all parts of the work: what part is most interesting, more free in handling? What allusions to mythology and what allegorical allusions? Was this costume actually worn by Cosimo?

No. 484 — Pitcher. (School of Cellini.)

Pitti Palace, Florence.

This piece of gilded silver is an example of the numerous vases, pitchers, and plates produced in precious metals ostensibly

for table use, but probably considered precious by their possessors because of the talent, inventiveness, and exquisite craftsmanship that they represent. In cultivated circles a keen appreciation existed for these artistic trifles, and the ingenious and tasteful worker in metals and ceramics was accorded liberal and intelligent patronage.

Is this a practical shape? Is it artistically satisfactory — graceful, balanced? Is a general effect of richness sufficient in such an article? May the decorator's fancy run riot or will a trained taste demand that the ornament shall conform to strict conventions and refuse to condone anachronisms? What would naturally be the character of Cellini's influence on his followers? Is the ornamental design confused or awkward? Can you suggest any change for the better?

GIOVANNI DA BOLOGNA. 1524-1608.

The last great sculptor of the Florentine School.

OUTLINE FOR STUDY.

Giovanni's northern origin and education; domination of Italian ideals in Flemish art of the sixteenth century.

Giovanni in Rome; friendship with Michelangelo; character of the latter's work at that time.

Giovanni's predilection for works of large size not inconsistent with elegance and refinement; style more simple than that of the Florentines and of followers of Michelangelo.

His removal to Florence; the Medici still patrons of art; their enthusiasm for Giovanni's work; the

Flying Mercury — an epitome of sixteenth-century ideals and skill; groups in Loggia dei Lanzi — Rape of the Sabines and Hercules with the Centaur: mediocre character of his equestrian portrait groups. Demand for the colossal in art; sixteenth-century interest in contrasts of age and sex, human and animal forms.

Giovanni's sculptures sought by all Italian cities; Neptune fountain at Bologna an example of all the characteristics of his genius; Crucifixes in Tuscany of great beauty and religious feeling; many small bronzes and their extraordinary vogue.

TOPICS FOR FURTHER RESEARCH.

The Romanists in Flemish art.

The Labors of Hercules.

BIOGRAPHICAL SKETCH.

Giovanni da Bologna was born in 1524 in the Flemish town of Donai. His early training in Antwerp was under a master who had studied in Italy and who talked so constantly of it that in 1524 Gian himself went to Rome. His first work was copying in terra-cotta the antique statues. He also met Michelangelo and received from him suggestions on his work. After two years of study he was returning home, but passing through Florence was so kindly received by a bronze caster, who was struck by his talent, that he stopped for a time, and then under the patronage of the Medici spent the remainder of his long life there. His first work was the colossal Neptune, which he presented in the competition for the fountain to be erected in the Piazza della Signoria, and which was admitted to be superior to the design by Ammanati, which was accepted because of his greater experience. The Neptune was later used on the great

fountain in Bologna, from which his name was derived. Equestrian statues of Cosimo I and Ferdinand, the latter cast by a pupil from Giovanni's model, of Henry IV of France and Philip II of Spain, also finished by pupils, are conspicuous but less satisfactory examples of his art. His work in bas-relief also contrasts unfavorably with that of the fifteenth-century artists, who were masters in this difficult branch of sculpture. Far better are the figures of Virtues, cast in 1575 for a family chapel in Genoa and now in the University there. His best works, however, are the Mercury and the groups in the Loggia dei Lanzi. In his later life he decorated with scenes from the Passion a chapel in the Church of the Annunziata, where his compatriots might be buried, and here his body was placed after his death in August, 1608.

QUESTIONS ON SPECIAL PICTURES.

No. 485 — Mercury.

Bargello, Florence.

Figure in bronze, under life size, designed in 1574 for a fountain of the Villa Medici in Rome, where it remained until 1750, when it was removed to Florence.

On what does the figure rest? What impression does this give to the whole? Is there a sense of poise, of lightness, of motion, of instability? Is the attitude easy and restful or is it trying to look at? Why? How is the effect secured?

Are the lines graceful? Do the curves lead the eye away from the figure or toward it? Is the figure well balanced in weight, in symmetry of outline? Divide the figure by a perpendicular line from the point of support and study the two halves. How large an element in the success of a statue in the round consists in the beauty of its outline, its silhouette? Compare with other statues in this respect.

Is the play of muscles elaborately worked out? Cf. 481, 482. Has Giovanni found it possible to express more detailed and precise modeling in bronze than Cellini? Cf. also 483.

Is the intellectual element prominent in this work? Is it demanded? Is this an appropriate fountain figure?

No. 486 — Rape of the Sabines.

Loggia dei Lanzi, Florence.

Marble group completed in 1583. The name was chosen by the counsel of friends after its completion. Observe that it is a study of youth, maturity, and old age.

Why has the sculptor introduced the figure of the old man below? What is suggested by his position? Is the group well balanced? How does its height compare with its breadth of base? Is this noticeable in other Italian sculptures?

Is the individuality of the different figures marked as to age, sex, etc.? Do the attitudes and gestures tell the story? Is the work full of intellectual vigor and emotion? Has it beauty of face and form? Is it probable that this was a mere abstract study of form and that a story of victims and capture by force was not in the artist's mind?

No. 487 — Bronze Doors.

No. 488 — Presentation of Jesus. (Detail of 487.)

Cathedral, Pisa.

These doors, replacing those destroyed by fire in 1595, have long been considered the design of Giovanni. Some eminent critics now question this attribution. They are, however, characteristic of the work of his school.

Compare with the doors by Andrea Pisano, B394-396; by Ghiberti, B417-424; by Jacopo Sansovino, C474. What different arrangement of parts? Is the decoration more or less elaborate? Has it a structural origin like that of the lions' heads? Is the general effect more or less rich? Are the design and proportions as fortunate as in the earlier doors? What salient points in the doors of Ghiberti and Sansovino are wanting in Giovanni's? Is his work monotonous?

Are the panels more or less pictorial than Ghiberti's? As carefully finished? (This question refers to design; the marred surface is an accident probably due to exposure to weather or to poor casting.) Is feeling for the story, for beauty of individual figures, for effective grouping, greater than in the earlier doors?

No. 489 — Bathers.

Bargello, Florence.

These bronze statuettes are characteristic house ornaments of the period.

Is the beauty of the female form well represented? Are the attitudes such as to emphasize that? Is this more intelligent work than 480? Is the anatomy worked out with more care than 482? Is the difference that between the sculptor and the goldsmith? Is there any lack of fineness in thought or execution?

No. 490 — Hercules and Centaur.

Loggia dei Lanzi, Florence.

Colossal group in marble, completed in 1599. The subject, chosen from classic mythology and demanding violent action

and strong contrasts, suited admirably the spirit of the times. The centaur is Nessus, and the story is the conclusion of the myth treated by Guido Reni in 395.

Is the group well supported and balanced? Do the combatants make a conscious appeal to the spectator or are they absorbed in their struggle? Is the contest real or simulated? What elements contribute to this effect?

Does the animal or the human predominate in the centaur? Is the contrast marked? Study both face and figure.

Is Hercules merely the embodiment of brute force? Is there uncertainty as to his victory? What is the dominant feature of the group? Does this relieve its violence?

Compare the outstretched hands in Giovanni's works. Are they equally expressive? What effect have they? Is it a mannerism? a defect?

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Lesson 34.

SCULPTURE IN THE SEVENTEENTH CENTURY.

STEFANO MADERNA. 1576-1636.

GIOVANNI LORENZO BERNINI. 1598-1680.

OUTLINE FOR STUDY.

Maderna's work as an architect: the fountains in the Piazza of St. Peters.

The story of S. Cecilia and her tomb; the simplicity of this example of Maderna's art: the dependence of Rome upon artists from abroad.

The influence of Rome upon art development; religious and political conditions of the period.

Ideals of the seventeenth century; new and striking effects, powerful emotions, technical skill; the consequent lack of sincerity in its art; great productiveness.

Early promise of Bernini's work; his cleverness and facility. The Apollo and Daphne.

Statues of saints and martyrs in St. Peter's and St. John Lateran; their colossal size and theatrical character.

Tombs of the Popes in S. M. Maggiore and St. Peter's; rich in material, empty and pretentious in sentiment.

Bernini as architect; the colonnade of St. Peter's; fountains designed by him; his influence on French and English architecture.

The vogue enjoyed by Bernini and his financial success.

TOPICS FOR FURTHER RESEARCH.

- Molding of late Renaissance ideals on Greek models.
- The Baroque in architecture. (Hamlin.)
- The Jesuit movement and its effect on art.
- The story of St. Longinus. (Jameson.)

BIOGRAPHICAL SKETCH.

Stefano Maderna, or Maderno, was born in Milan in 1576. He built a number of churches in Rome, but his name will always be associated with the completion of St. Peter's. He erected the façade, and at the direction of Pope Paul V lengthened the nave, abandoning the Greek cross as planned by Bramante and Michelangelo in favor of the Latin cross. The dome is thus obscured except as the church is seen from a distance. To Maderna belong also the beautiful fountains in the Piazza of St. Peter's. Of sculptural works by Maderna the best after the St. Cecilia is perhaps the statue of St. Carlo Borromeo. During his later years he gave up his art, having received a living from the church. He died in 1636.

QUESTIONS ON SPECIAL PICTURE.

No. 491 — St. Cecilia.

S. Cecilia in Trastevere, Rome.

Recumbent figure in marble beneath the high altar of the church. An inscription states that the artist has represented the saint as he saw her when the sarcophagus in which her body lay was opened in 1599.

Compare these garments with Bernini's draperies. Which are more natural? more beautiful? more artistic? In how far are these synonymous?

What suggested the attitude of the figure? Is this a new idea? Is it for that reason displeasing? Is the

attitude constrained or easy? graceful? distressing? Is the fact of a martyr's death concealed? Is it made unduly prominent?

In how far does this conform to the ideals of the seventeenth century? Is it for that reason open to criticism? In how far does it conform to the highest artistic ideals? In what does it fall short?

BIOGRAPHICAL SKETCH.

Giovanni Lorenzo Bernini, son of a Tuscan sculptor of some ability, was born in Naples in December, 1598. His parents removed to Rome while he was still a child. When he was only ten a bust of Bishop Santoni was shown to the Pope as his work. Between his fifteenth and eighteenth years he made for Cardinal Scipio Borghese four of his most distinguished groups; *Æneas* and *Anchorites* in 1615; the *Rape of Proserpina*, *David*, and *Apollo and Daphne* in 1618. It was especially fortunate for Bernini when his friend, Cardinal Barberini, was elected Pope in 1623 as Urban VII. At his advice Bernini took up the study of architecture and painting. He is said to have left nearly a hundred canvases. Some of his most successful work, however, was in the field of architecture, the *Ludovisi Palace*, the fine façade of the *Barberini Palace*, and especially the great colonnade of *St. Peter's*, without doubt his best work of any kind. This was executed while Bernini was architect of *St. Peter's* under Alexander VII. Three of the tombs in *St. Peter's* are by Bernini. In those of Urban VII and Alexander VII the figures of the popes are lifelike and with something of dignity, although somewhat theatrical, but the introduction of *Death* as a skeleton in each marks the utter lack of artistic feeling. One of the most interesting phases of Bernini's work, having its root in the spirit of the times, is that of religious mysticism and ecstasy, of which *St. Longinus* and *St. Teresa* are examples. There are many fountains by Bernini in the streets and squares of Rome, and scarcely a church in the city but has some work

by his hand. When he was sixty-eight he was urged by Louis XIV and Colbert to come to France to give his advice in the building of the Louvre. His journey was a triumphal progress, and during his stay in Paris he was treated with the utmost respect, and richly rewarded on his departure, although his suggestions were in the end disregarded and the plans of the French architects followed in the construction of the palace. Many portrait busts are in the list of Bernini's works. He did not wish his subject to take and maintain a certain pose, but preferred to have him walk about and talk, that he might catch what was most characteristic. His last work in the last year of his life was the designing and completion in part of the Angels bearing instruments of the Passion on the bridge leading to the Castle St. Angelo. The number of his works was great: thirty-four marble busts, four in bronze or silver; forty-three statues or groups in marble and fourteen in bronze, while many more done by his pupils bear the marks of his immediate influence. Few men have had such command of their material as had Bernini. For him marble offered no difficulties. This facility, together with his desire to represent all life realistically and always in movement, led him too often into exaggeration and to a disregard of those conventions which must govern the worker in marble, the preservation of the "integrity of mass" and the sense of repose. No artist has perhaps enjoyed such great favor during a long life or left so long continued an influence. He died in 1680, and was buried in Santa Maria Maggiore, in Rome.

QUESTIONS ON SPECIAL PICTURES.

No. 494 — David.

Borghese, Rome.

One of Bernini's early works, made when he was seventeen or younger, for Cardinal Borghese. It is said to be a portrait of the artist.

Is this a realistic representation of David in form, dress, attitude, expression? Study the chest, knees,

hands, and feet. Is there here any undue display of technical skill — *i. e.*, does it divert attention from the central thought? Have we studied any better example of the nude?

What is indicated by the expression of face? Is it a careful character study? Does it give a sense of reserve power, of self-control, of certain victory? Is the same true of the figure? Is the attitude natural? Is it one easy to maintain? Should this be considered by a sculptor? Which is the more important consideration?

Does the exercise of force in a work of art increase our impression of its strength?

Does this give you a new and more adequate interpretation of David's character and story?

Compare with the David by Michelangelo, 448, 449, in the points just suggested.

No. 493 — Apollo and Daphne.

Borghese, Rome.

Figures under life size. Made for Cardinal Borghese in the artist's eighteenth year. According to the classical myth, the nymph Daphne, when pursued by Apollo, was transformed into a bay-tree.

What details of the transformation are taking place before our eyes? Is it a happy experience to have? to witness? Are the two closely connected? Have they any bearing upon the artistic quality of the work?

Is the modeling of the figures true to life? beautiful? delicate? Does the group form a pleasing silhouette? Is there rhythm of line; repetition of graceful curves? Does the Apollo recall classical work? Cf. A272.

Does this group immediately suggest the material in which it is made? What practical considerations suggest themselves when that fact is recalled? Have these practical considerations any artistic value? What is the relation of beauty to utility, durability, and plausibility? Might this theme be more appropriate in painting? Cf. 249.

What evidences of Bernini's skill as a stone cutter? of his scholarly training? of his artistic perception and original genius? Which element most excites our admiration? Which was his chief interest in this work? Notice whether these characteristics persist through his later work.

No. 492 — St. Longinus.

St. Peter's, Rome.

Figure in marble, 16 feet high, placed in a niche in one of the four great piers that support the dome. Made in 1638, entirely by Bernini's own hand. Longinus was the Roman soldier whose task it was to pierce the side of Christ on the cross, was converted, and spent his life in penance.

Are you able to judge of the history and character of St. Longinus by the accessories of this statue? What character does Bernini give him by face, gesture, and pose? Are his strength, his goodness, his contrition, made impressive? Does the saint wish them to be so, or is he unconscious of his virtues? How essential is unconsciousness in art?

What impression does this give of the religion of the period? Is this just?

Cf. B425, 433, C451. Are the draperies classic, medieval, or modern? Are they realistic? Are they beautiful? What effect do they add to the statue?

No. 495 — Portrait of Francesco I. d'Este.

Gallery, Modena.

This bust was not made from life, but from two portraits by Sustermans. Work of 1651-1652.

Compare with early portrait busts: B470, 477, 479, 482. What differences are due to the artists' treatment? What to differences in the character and appearance of the subject? What to the different period, the difference of manners and customs?

Are the features more carefully, more delicately modeled? Is the hair more realistic? more beautiful?

Explain the costume. Was this drapery worn by the prince? Was it adopted for artistic reasons? Is it an artistic mannerism? Is this a straightforward portrait of a plain, straightforward man? How accurately does it portray seventeenth-century life as seen in history? Have you seen French portraits that resemble this?

No. 496 — Pietà.

S. Giovanni in Laterano, Rome.

Marble group in the burial vault of the Corsini, below the Chapel of Sant' Andrea Corsini. A work by Bernini or one of his pupils.

Study the composition of the group, the attitudes, treatment of drapery and modeling of the body, the character and expression of emotion. Compare with Michelangelo's Pietà, 444; with other work by Bernini.

GENERAL QUESTIONS.

What classic elements did Renaissance sculptors borrow? To what extent did they imitate classic art and to

what extent modify its principles to a Christian civilization?

What effect has classic influence on the spontaneity, the naïveté, the realism of early Renaissance sculpture? Did sixteenth-century sculpture gain by the new elements?

What difference between the classic revival in the time of Niccolò Pisano and the later revival at the end of the fifteenth century? What reasons for the speedy dying out of the first? How much did sculpture in the palmy days of the fifteenth century, the day of Donatello and the greater Tuscan relief sculptors, owe to classic learning?

What causes operated toward the extinction of originality in plastic art? What had social conditions to do with it? religious conditions? How much was due to the decay of Florence as an art center?

What was the general trend of the art of northern Italy outside of Florence and Venice? How does this provincial art, beginning with Jacopo della Quercia, compare with the more centralized schools in originality, in technical quality, in artistic taste? To what extent did it throw off Gothic influence?

What do you understand by the opposition of Gothic and classic influence? of Christian and Pagan? Of living, growing art and decadence? of which is Bernini an illustration? Had he talent, power, originality, taste? Where did he fall short of true greatness in art? ✓

Did sculpture keep pace with the other arts in growth and change of sentiment? in productiveness?

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Lesson 35.

SCULPTURE IN THE EIGHTEENTH CENTURY.

ANTONIO CANOVA. 1757-1822.

OUTLINE FOR STUDY.

The Classic Revival — a reaction against the baroque; its origin and impulse. (Willard, *Modern Art*.)

Canova's birthplace and family; his early revolt from the degenerate art of his day.

His Venetian master Torretti; ardent application to severe studies.

Indebtedness to his patron, Falier.

Canova sent to Rome by the Venetian Commonwealth; interest excited by his youthful promise; the classic ideal engrafted with modern refinement and sensitiveness.

Two principal divisions of Canova's works — *a*, subjects from classic mythology; *b*, mortuary monuments.

Acquaintance with Napoleon; visits to Paris and Vienna and resulting works.

Social and academic honors.

The restoration to Italy of works of art taken by the French.

Canova's character — refinement and learning; helpfulness to other artists; piety; the church built and endowed by him for his native place.

TOPICS FOR FURTHER RESEARCH.

Winckelmann, the German promoter of the classic revival.

Thorwaldsen, Canova's Danish contemporary.

Napoleon and Italy.

BIOGRAPHICAL SKETCH.

Antonio Canova was born in 1757 in the little town of Possagno, near Bassano, in Venetia. His father died when he was but four, and he was brought up in the workshop of his grandfather, a stone-cutter. When he was fourteen he attracted the attention of Giovanni Falier, a Venetian senator, who placed him in the studio of Torretti, a Venetian sculptor, and two years later took him to Venice, where he studied under Ferrari. In 1779 he exhibited his first work in the round, the group of Dædalus and Icarus, which won great applause. A few months later he went to Rome, where his first study was given to the Apollo Belvedere, the Laocoon, and other marbles in the Vatican collection. In 1785 his reputation was made by the group of Theseus and the Minotaur. From this time he never lacked commissions. The tombs of Clement XIII in St. Peter's and Clement XIV in SS. Apostoli were completed by 1795. To this same period belong the well-known groups of Cupid and Psyche, Hebe, Venus and Adonis, and similar works. The troubles which came to Rome and to all Italy in 1798, through the French occupation, drove Canova, as so many others, from the city. It was at this time that he first visited Vienna. When he returned to Rome in 1802, it was to find all the art treasures of the city carried to Paris. The Perseus, which he made at this time, was purchased by the Pope, and, despite Canova's protest, placed on the Apollo pedestal. He was soon invited to Paris himself, to make portrait statues of Napoleon, his mother, Letitia Bonaparte, and his sister, Pauline Borghese. A second visit to Paris in 1810 resulted in a more successful portrait of Napoleon, of

which the colossal bronze in the court of the Brera in Milan is a copy. He lost no opportunity during both these visits to urge Napoleon to restore to Italy her works of art; he endeavored, also, to effect a reconciliation with the Pope. In 1815, after the fall of the empire and while the Allies were still considering the future of France, it was due to Canova's efforts, aided by Sir William Hamilton and Wilhelm von Humboldt, that he succeeded in securing for Italy the return of her art treasures. After the successful outcome of this third visit to Paris, he went to England to secure money for their transportation from Paris. The Elgin marbles from the Parthenon had just been set up, and now, for the first time, this enthusiastic follower of classic art saw genuine Greek sculpture. He appreciated its perfection immediately, and when Lord Elgin suggested the possibility of his restoring the mutilated forms, his reply was that it would be sacrilege to touch them. His return to Rome was a veritable triumph. The Pope made him Marquis of Ischia, and his name was inscribed in the "Golden Book" by order of the senate.

Many portrait busts, a statue of Washington, the tomb of the Stuarts in St. Peter's, and a number of classical figures and groups mark these later years. In his home village he built, at his own expense, the Church of the Holy Trinity, in the form of the Pantheon in Rome, and here he was buried after his death in Venice, in October, 1822.

It is interesting to associate with Canova and his interest in all things classical the names of some of the men of his period. Lessing wrote the *Laokoon* in 1764. Winckelmann's great work was published in 1768. Mengs had but just died, and David was studying at the French Academy in the Villa Medici when Canova went to Rome first. The great Museo Pio-Clementino, the nucleus of the present Vatican collection, was gathered together largely by the popes who were his patrons. Thorwaldsen, whose name is always coupled with that of Canova, was, like himself, one whose every work shows the classical revival that was absorbing the interest of the artist and literary world alike at the end of the eighteenth century.

QUESTIONS ON SPECIAL PICTURES.

No. 497 — Venus.

Pitti, Florence.

The original model for this marble statue was made in 1805, after the Venus de' Medici had been carried to Paris. A number of replicas were made; the example in the Pitti is the most celebrated. Another model, of 1818, is in the Canova Museum in Possagno.

What is the explanation of this attitude? Why is it a favorite theme in sculpture? Study the arrangement of hair, the fall of drapery — are the resemblances such as to suggest direct imitation of Greek works? Has the head antique simplicity? Is the drapery composed with reference to leading lines?

What is the character impression — is this being intellectual? sensitive? self-conscious? Is there a sense of blitheness, of irresponsibility, of fulness of physical health?

Compare with the Venus de Medici, A202. With other classical statues of Aphrodite, A198-204; 291-294. How does it differ from the antique conception? Is it as impersonal? Are the variations along the line of softness and grace?

No. 498 — Hercules hurling Lichias into the Sea.

Palazzo Torlonia, Rome.

Colossal group modeled in 1795 and carried out in marble for Don Giovanni Torlonia in 1802. Undertaken to prove to unfavorable critics that the sculptor was "capable of representing manly vigor as well as feminine grace." The Pugilists of the Vatican belong to the same period.

For the beginning of the story of which this is an incident, see note, 395. The appropriate time came for Dejanira to test the charm given her by the dying Nessus. Anointing a garment with the blood, she sent it to Hercules by the lad Lichias. The charm was a fatal poison; stung to madness by his torment, Hercules hurled the luckless messenger from the cliff far out into the sea.

In how far is this the Greek conception of Hercules? Why is the drapery thrown across the chest — is that Greek in arrangement and texture? Compare with the Farnese Hercules, with the "Torso of the Belvedere." A236, 246.

Has Canova confined himself to the expression of muscular strength? Are the forms of Hercules those suggested by Spartan training? Is there an impression of powerful movement, of irresistible propulsion? Is this a decorative conception? Is it dominated by the beauty impulse?

No. 499 — Tomb of Archduchess Maria Christina.

Augustinerkirche, Vienna.

No. 500 — Detail of Canova's Tomb.

Frari, Venice.

Both of these tombs are modifications of a design made for a monument to Titian, which was not completed, owing to the untimely death of the promoter of the enterprise.

Canova's remains rest in the simple but elegant tomb in the little Duomo, erected through his beneficence for his native village, Possagno. Duplicate cenotaphs are in Venice and Rome.

Maria Christina, wife of Archduke Albert of Austria, was noted for her virtues, especially for benevolence. Her tomb was erected in 1805 under the personal direction of Canova.

In how far is this an original conception? Is the pyramidal form appropriate? What are its advantages? Cf. B471, C429, 436.

How is grief expressed? Is the symbolism obscure or obvious? What reminders are there of the character of the princess?

Is there a strong feeling for beauty? Is the emotion deep? excessive? sentimental? Is thought or form the chief consideration?

Compare these tomb figures with those of Greek grave reliefs. A354, 359, 368, 374.

What is Canova's relation to the Renaissance movement in Italy? to the Baroque art of Bernini? to classic Greek art? Does he stand at the end of the Renaissance movement or at the beginning of modern art?

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The Conventions of Sculpture.

BY H. H. POWERS, PH.D.

To the novice the task of the sculptor, no matter how difficult in point of skill, seems simple and plain in principle. He has merely to copy nature in stone. That such copying has its limits is easily conceded; also that within the limits of the feasible some things are more worthy than others. But the selection once made, the path of the sculptor seems to lie straight before him. The form of the thing chosen is to be reproduced as exactly as the skill of the sculptor will permit. This naive conception of plastic art is responsible for much misdirected criticism as well as for not a little misdirected praise.

We may ignore for the present the larger problems of subject, of ideal and real. The reproduction of nature certainly has a place, and a very important place, in plastic art. It would indeed be a pity if fancy and creative imagination had no place in the artist's program, but he can give them little rein until the art of imitating nature is thoroughly mastered. For us, as for the artist, this problem may well engage exclusive attention for a time.

It may be well to recall at the outset that, in so far as he imitates nature, the artist is making, not realities, but appearances. He may make, to be sure, a statue which is to do duty as a pillar or a lamp post, in which case utility and other complicating circumstances enter. But sculpture, merely as sculpture, has no other purpose than to convey certain impressions, to represent something

which it is not. Its purpose is to *seem* rather than to *be*. Hence it is not important that sculpture should be natural; it should merely seem so. This may seem a quibble, but as a matter of fact we shall see that the two are by no means synonymous. Whenever they are in conflict the choice of the artist is clear. He must make things *seem* natural rather than *be* natural, for seemings are what his whole work is for.

We have but to reflect a moment to perceive that the artist imitates nature with very limited means. Thus the painter suggests space by representing high lights and shadows, but his space remains, after all, a flat surface with its own sheen or high lights. We may educate ourselves to forget the latter and may get something of a forced illusion from the picture, but an animal never does so. Again, he wishes to represent the bright sunlight which blinds our gaze, but he has nothing more dazzling than white paint with which to produce this illusion. The sculptor, on the other hand, though able to give us real form, cannot give us the other characteristics of nature. No matter how lifelike his statues may be, they are never difficult to distinguish from real people. This is at the bottom of all the artist's difficulties, and is in turn the source of all his devices and conventions. He has to make bricks without straw. He has to do the work of nature with but a fraction of nature's resources. The result is inevitable. He makes such resources as he has at his disposal do double duty. He tries by endless devices to emphasize the suggestions of naturalness which he is able to give, and make us forget the unnaturalness which he cannot eliminate.

The great resource of sculpture is form. The sculptor can make practically any form or shape he wishes. To be sure, this resource has its limits. He can reproduce the delicate forms of hair, leaves, etc., only very imperfectly. Moreover, among the changing forms or attitudes which living beings present, he is compelled to choose with the greatest circumspection. But skill will overcome in large part these limitations. In the subtle imitation of form the artist finds means to suggest, if not fully to express, almost any thought of nature which he wishes to convey.

Color suggests itself as another means of which the sculptor may avail himself. All are familiar with the fact that the Greeks colored their statues, following in that the example of many earlier peoples. But it must not be supposed for a moment that their statues were colored with a view to making them look lifelike, like Mrs. Jarley's wax works. In the earlier day faces were painted red, hair and beard blue or green, eyes green, etc. Later these crude pigments were toned down to mere tints, and the nude was left altogether uncolored — an improvement, no doubt, but no more natural than before. Modern sculpture has dropped color altogether, and we have a significant aversion to its revival. The experience of the world seems to be that color cannot be used to advantage in sculpture, at least as regards the imitation of nature. Greek color is to be explained in part as the survival of an earlier scheme of architectural decoration — in part, as a means for producing certain artistic effects, but never as a device for imitating nature. From this use of color the sculptor seems barred.

Other means of nature are wholly denied the sculptor. Motion, the most universal characteristic of life, is impossible. Even the painter's privilege of suggesting motion by transition attitudes is one of which the sculptor can make but sparing use. Texture, the feel of things under touch or pressure, is again hopelessly beyond his reach.

Looking at the same subject from the other side, we find certain positive characteristics in the materials in which the sculptor works which challenge attention. His statues are commonly of metal or stone, materials which are exceedingly heavy and hard, as we know by a thousand experiences. Stone, moreover, is brittle, while metal is tough and more or less ductile, both being unlike the things whose forms he imitates.

Here at the outset, therefore, we find the imitation of nature limited by a stupendous unnaturalness. If the artist wishes to suggest nature to us he must first of all make us forget this unnaturalness. This gives rise to a group of devices whose aim is to overcome or lessen the sense of unnaturalness in the material of which these art forms are made. These are known as conventions of the material.

If you wish to make men forget that a thing is stone, never try to conceal the fact. To deceive people permanently is impossible. To deceive them for a moment only calls their attention so much the more sharply to the fact you have tried to conceal. When we start, with surprise, to find that a supposed man is only a wax figure, we think of nothing but the strangeness that wax can look so lifelike. There is no room for ideas about beauty or meaning. Now these are the very ideas that concern

art, and a real artist will never scare them out of our heads by startling us with a moment's paltry illusion. He confesses at the outset that his statue is stone, in the hope that you will give the matter of the material no further thought, and devote your attention entirely to the thought he is trying to express. This is the reason why lifelike color is rejected in sculpture. It is just a bit too lifelike. If it could bring the other life characteristics along with it, all right; but since it cannot, it incurs the danger of startling us with a moment's half illusion, and so reminding us of what the artist wishes us most of all to forget, namely, that this is stone.

The same reason that prohibits realistic color prohibits realistic forms in cases which seem to do violence to the nature of stone. Thus, it will not do to imitate too closely loose and fluffy locks of hair, delicate leaves, etc. Extreme cleverness in cutting these forms at first seems a gain, as being a closer imitation of nature, but we soon perceive that the idea thus suggested is not nature, but stone. Instead of thinking of the beauty of the hair or the leaf, we think of the wonderful stone-cutting, and marvel that so brittle a material can be made to take such delicate forms. Here, again, the artist has missed his aim. He has made us think of the difficulties presented by the material and of his cleverness in overcoming them, instead of making us think merely of the natural objects which he is trying to suggest. Hence it is a maxim of art that sculptured forms must be lithic or stone forms rather than strictly natural forms. Strange as it may seem, the best way to make us forget the material is to make large concessions to it. If stone is used to suggest

other things, it must be used in strict conformity to its own nature, else it startles us and ultimately displeases us by a sense of incongruity. When we first behold the incredible intricacy of a late Gothic screen or a ceiling like that of Henry the Seventh's chapel in Westminster, we say: "How wonderful!" and go away, thinking we have praised it. Only later do we discover that we have unconsciously uttered a merited criticism. We are amazed that stone can be made to assume forms so uncongenial to its nature. If the artist wishes to leave us free to enjoy his thought of beauty, he should carefully choose to execute in stone only those forms which are consonant with its nature. How widely these forms will differ from those of the thing imitated, the varying nature of the material will determine. Stone will dictate forms of one kind, bronze of another, pottery of another, and so on. All these forms will be made unnatural in order that they may seem natural.

This same stoniness of sculpture imposes limitations in the way of attitude, grouping, etc., quite as imperative as those we have considered. Stone is heavy and brittle, and hence durable structures in stone must be solid and broad of base. Statues and groups of statuary are no exception. The experience of centuries of art experiment is, therefore, that sculpture, to be satisfactory, must be arranged in compact groups and in something of a pyramidal form. This is not always what nature would suggest, but an imperfect suggestion of nature left undisturbed is more satisfactory than a vivid suggestion neutralized by an alien impression. A stable pose or group, is, therefore, to be secured at any cost. One

of the surest signs of decadence is the adoption of sensational and startling attitudes which sin against the eternal repose of stone.

An instance of the concession required to secure such a group is to be found in Michelangelo's *Pietà*. The Madonna holds the dead Christ in her lap with such a disposition of head and limbs as to form an admirably compact group of this all but impossible composition. But to secure this result the artist has been compelled not only to clothe the Madonna in voluminous drapery, but to represent her as considerably larger than the Christ. Such modifications of nature are easily criticized, but in a really successful work like this they are unnoticed, save by the hypercritical. That is their sufficient justification. Art is a study in impressions, a science of seemings. More truth to nature in this case would have given us stones to think about, not persons, and so would have wholly defeated the artist's purpose.

This same principle forbids the representation of some things altogether in sculpture. Thus, the flames which are so conspicuous in the Flemish representations of Hell, the clouds in which the decadent sculptors of the eighteenth century delighted, these and similar phenomena are hopelessly incapable of representation in a substance so alien to their own nature.

Strangely enough the same difficulty sometimes requires an opposite treatment. Hair, foliage, etc., must not be represented in too much detail. They are best when merely suggested or hinted at. But there are other cases where even the fullest expression of form seems inadequate, and the sculptor finds himself impelled to exaggerate.

Take the case of a curtain drawn straight and smooth. We have no trouble in recognizing it and appreciating its essential character. But let the sculptor reproduce it in stone, and we scarcely distinguish it from a stone wall. The reason is that a curtain hanging smooth has no very distinctive shape. It is much the shape of a stone wall, and so when made in stone it is at once mistaken for a wall. As a curtain it had color and texture, two qualities which enabled us to distinguish it with ease, but in the copy these disappear and we suddenly discover our dependence upon them. But copied in stone it looks like stone and not like curtain.

Something of this same difficulty is encountered whenever we deal with fabrics in art. Curtains are not very frequent subjects in art, but draperies on the human figure are one of the constant elements in sculpture. Draperies hang from the human figure, after all, a good deal like curtains. Natural folds, even of the softest materials, are usually broad and simple folds whose form tells us very little. Our consciousness of the character of the material is due not to their shape but to their texture as suggested by color, sheen, etc. When these are lost, as they must be in the marble copy, the drapery, if true in form, refuses to look like soft and yielding fabric; it looks like stone.

What can be done to remedy this defect in the texture of our drapery? To reproduce the color and sheen of the original is impossible. We have nothing but form, and this is insufficient. The answer is simply, make form do double duty. After all, form does tell us something about texture. The smoothest curtain has some bends

or undulations that suggest the yielding nature of cloth, and if we finally detect the real intent of the marble copy it will be by taking account of these folds or undulations. The more there are of them the easier we make it out. The lesson is plain. If the sculptured drapery doesn't seem so clothly as it should, put in more folds. Suppose that in nature folds are responsible for a quarter of our sense of texture, the rest being due to color, light, touch, etc. Now, since we have but one-quarter of the impression of nature, let us put in four times as many folds as nature does.

This is about what the skilful sculptor does. The early, naive sculptors make the mistake of making the fold forms perfectly natural, and their drapery always looks like stone, or at the best like gingerbread. The later art makes the folds look very natural, by the very paradoxical process of making them unnatural.

A similar convention grows up in connection with motion. If marble cannot be given the texture of cloth, still less can it be endowed with motion. Nothing is so impressively motionless as stone. The wise sculptor will, therefore, refrain from attempting too much in this line. The greatest works of sculpture have always represented subjects permeated with a deep spirit of repose, which accords with the impressive restfulness of stone, and so allows its stoniness to pass unnoticed. But to wholly debar sculpture from suggesting motion would be to unduly limit its field. Motion is so universal a characteristic of life that we cannot get very far in the representation of life without it. How can the sculptor represent motion?

If the statue is a nude, motion can be suggested by attitude. Transition attitudes, to be sure, are apt to lack the stability desirable in all works in stone, and so must be adapted with great care. What with the feebleness of all petrified attitudes on the one hand, and the necessary concessions to stone on the other, the motion suggested by attitudes is apt to be rather tame. It may be said without hesitation that no nude statue representing motion approaches in vividness and reality to the more quiescent works of Praxiteles or Michelangelo. More expressive than attitude is, perhaps, the study of the muscles in their subtle contrast between tension and relaxation. But here the most delicate suggestions are largely lost upon us because we are not trained to notice in real life these differences which are concealed under clothing. We have not the opportunity of the Greeks.

Turning now to the draped figure we see at once that these means of representing motion are lessened or altogether lost. Drapery conceals the play of the muscles and disguises the attitude of the figure. But significantly enough, it is draped figures which in sculpture suggest motion successfully, and the means by which that suggestion is made is the drapery itself. Motion encounters resistance in the air, and this "wind of motion" agitates the drapery. To represent this drapery as agitated, therefore, adds a new and powerful suggestion to the weakened suggestion of attitude. And here again, the sculptor finds he can successfully exaggerate. The actual agitation of drapery in motion is slight. A lady may walk rapidly along the street or across the room, and her smooth hanging skirt will scarcely be ruffled. But no

sculptor or painter would so represent it if he wished to represent her as in motion. Instead of the inappreciable effect of a three-mile gait he would represent her skirt as agitated by a twenty-mile breeze, making up by hyperbole here the inevitable tameness of his other suggestions. By an artistic extravagance he thus counteracts a limitation which inheres in the character of his art, and the net result of these counteracting unnaturalnesses is a natural impression.

This is by no means the end of the conventions of sculpture or even of the conventions of drapery. These shifting forms, so convenient in their flexible lines and shadows, are made to do duty in a multitude of connections which have no warrant in nature. Manipulated in the interest of texture, manipulated in the interest of motion, they are manipulated in the interest of composition, of decoration, and of almost every interest. Ghiberti wishes the long and sinuous curves which are his sign manual, his handwriting, so to speak, and as figures, trees, etc., cannot be greatly manipulated without attracting our notice, he finds in the unobserved folds of drapery his opportunity. The long sweeping curves which characterize his draperies are utterly unnatural — real drapery folds along straight lines and bends in kinks or angles — but these folds irresistibly suggest the grace which the great magician loved so well. Drapery supplies the rhyme and meter by which the prose of nature is turned into the poetry of art.

That there is danger in these conventions goes without saying. Ghiberti's curves degenerate into a mannerism even in the master's own hand, the melody displacing the

meaning it was meant to express. The hyperbole of motion passes into extravagance and absurdity. The limit of art is passed when we become conscious of the discrepancy between nature and art. Then fancy becomes fantastic and art degenerates into artifice. Meanwhile, intent upon his clever juggling, the artist ceases to observe nature, and in his care to simulate the naturalness that is denied him he overlooks the naturalness that is within his reach. Soon the artist ceases to respect nature and the observer to look for it in his work. Art has become mere decorative prettiness, arbitrary and inconsequential. Then comes a reaction. The old art is condemned as trivial and false. Return to nature is the invariable cry. But the return to nature invariably encounters the old difficulties, and these in turn produce the old conventions. And just because human nature always manifests the same weakness, the artist again becomes entangled in the meshes of his own cleverness and vanity, and art again goes out in a carnival of extravagance and artificiality.

Series C

Later Italian Art

Painting

LOMBARD SCHOOL

Leonardo da Vinci. 1452-1519

C. Order by Number, Specifying "Series C"

- 1 Angel: detail of B 191.....Academy, Florence
- 2 Madonna and Child: detail of cartoon,
Adoration of the Magi.....Uffizi, Florence
- 3 The Last Supper.....Refectory, S. M. delle Grazie, Milan
- 4 Head of Christ: detail of Last Supper
- 5 Group of Disciples: right end: detail of 3
- 6 Group of Disciples: right center: detail of 3
- 7 Group of Disciples: left center: detail of 3
- 8 Group of Disciples: left end: detail of 3
- 9 Head of Christ: drawing (questioned).....Brera, Milan
- 10 Mona Lisa.....Louvre, Paris
- 11 Madonna, with St. Anne: cartoon..Burlington House, London
- 12 Virgin of the Rocks.....Louvre, Paris
- 13 Leonardo da Vinci: drawing.....Royal Library, Turin
- 14 The Annunciation (attributed).....Louvre, Paris
- 15 John the Baptist (questioned).....Louvre, Paris
- 16 Madonna, Child, and St. Anne.....Louvre, Paris
- 17 La Belle Ferronnière (attributed).....Louvre, Paris
- 18 Bacchus (questioned).....Louvre, Paris
- 19 Portrait of Isabella d'Este: cartoon.....Louvre, Paris
- 20 Study for head of Madonna, 16.....Ambrosiana, Milan
- 21 Battle of Anghiari; Engraving after copy by Rubens.
Louvre, Paris

C. Order by Number, Specifying "Series C"**Ambrogio Preda (de Predis). 1460?-1515?**

- 22 A Young Princess (Beatrice d'Este?): attributed.....Ambrosiana, Milan
- 23 Portrait of a Young Man (?).....Ambrosiana, Milan
- 24 Angel playing Lute.....National Gallery, London
- 25 Portrait of Francesco Brevio.....Poldi-Pezzoli, Milan

Andrea Solario (Andrea da Milano). 1460?-1520?

- 26 St. Catherine: compartment of triptych, Poldi-Pezzoli, Milan
- 27 The Repose in Egypt.....Poldi-Pezzoli, Milan
- 28 Ecce HomoPoldi-Pezzoli, Milan

Giovanni Antonio Beltraffio (Boltraffio). 1467-1516

- 29 Madonna and ChildPoldi-Pezzoli, Milan
- 30 Isabella of Aragon: pastel.....Ambrosiana, Milan
- 31 Fanciful Portrait (attributed).....Uffizi, Florence

Marco d'Oggiono. 1470?-1530?

- 32 Assumption of the Virgin.....Brera, Milan

Bernardino de' Conti. fl. 1490-1522

- 33 Madonna and ChildPoldi-Pezzoli, Milan
- 34 Madonna enthroned, Saints and Donors.....Brera, Milan

Giampietrino (Giovanni Pedrini). fl. 1520-1540

- 35 Magdalene.....Brera, Milan

Bernardino Luini. 1475?-1533?

- 36 Burial of St. Catherine.....Brera, Milan
- 37 Marriage of the Virgin.....Pilgrimage Church, Saronno
- 38 Angel presenting Vials.....Pilgrimage Church, Saronno
- 39 Adoration of the Magi.....Pilgrimage Church, Saronno
- 40 View of Interior, Church of S. Maurizio.....Milan
- 41 Martyrdom of St. Catherine.....S. Maurizio, Milan
- 42 St. ApolloniaS. Maurizio, Milan

C. Order by Number, Specifying "Series C"

- 43 Ippolita Sforza with SS. Agnes, Catherine and
Scholastica.....S. Maurizio, Milan
44 Madonna of the Rose-trellis.....Brera, Milan
45 Madonna with SS. Anthony and Barbara.....Brera, Milan
46 St. Anthony: detail of 45
47 Madonna, Child and St. John.....S. M. degli Angioli, Lugano
48 Tobias and the Angel.....Poldi-Pezzoli, Milan

Gaudenzio Ferrari. 1480?-1546

- 49 The Last Supper.....S. M. della Passione, Milan
50 The Annunciation.....Kais. Fried. Museum, Berlin
51 Detail of Cupola.....Pilgrimage Church, Saronno

Cesare da Sesto (Cesare Milanese). 1480?-1523?

- 52 Madonna and Child.....Brera, Milan

LATE SIENESE SCHOOL

Il Sodoma (Gianantonio Bazzi). 1477-1549

- 53 Episode from the life of St. Benedict.....Monte Oliveto
54 Alexander and Roxana.....Farnesina, Rome
55 Madonna and Child.....Brera, Milan
56 Assumption of the Virgin....Oratory of S. Bernardino, Siena
57 Christ bound to the Column.....Academy, Siena
58 St. Sebastian.....Uffizi, Florence
59 St. Catherine receiving the Stigmata.....S. Domenico, Siena
60 Christ in Limbo.....Academy, Siena

Baldassare Peruzzi. 1481-1536

- 61 Sibyl predicting to Augustus the coming of
Christ.....Church of Fontegiusta, Siena

Urbano da Cortona. d. 1504

- 62 The Persian Sibyl.....Pavement, Cathedral, Siena

Domenico Beccafumi (Mecarino). 1486-1551

- 63 Moses striking the Rock.....Pavement, Cathedral, Siena
64 St. Catherine receiving the Stigmata.....Academy, Siena

C. Order by Number, Specifying "Series C"**FLORENTINE SCHOOL****Mariotto Albertinelli. 1474-1515**

- 65 Madonna, St. Catherine and St. Barbara
(triptych).....Poldi-Pezzoli, Milan
- 66 St. Catherine: detail of 65
- 67 Holy FamilyPitti, Florence
- 68 The VisitationUffizi, Florence

Fra Bartolommeo. 1475-1517

- 69 Nativity and Circumcision.....Uffizi, Florence
- 70 Holy FamilyCorsini, Rome
- 71 Madonna and Child.....Seminario, Venice
- 72 Drawing from the Last Judgment.....Uffizi, Florence
- 73 The Deposition.....Pitti, Florence
- 74 The Eternal Father, SS. Magdalen and
Catherine.....Gallery, Lucca
- 75 St. MarkPitti, Florence
- 76 Madonna enthroned.....Uffizi, Florence
- 77 Madonna and St. Anne: detail of 76
- 78 Angels with Musical Instruments: detail.....Pitti, Florence
- 79 Christ at EmmausS. Marco, Florence
- 80 Savonarola as St. Peter Martyr.....Academy, Florence

Franciabigio. 1482-1524

- 81 Madonna del Pozzo (attributed).....Uffizi, Florence

Ridolfo Ghirlandajo. 1483-1561

- 82 Madonna enthroned.....Yale Art Gallery, New Haven

Andrea del Sarto. 1486-1531

- 83 Birth of the Virgin: detail.....SS. Annunziata, Florence
- 84 Adoration of Magi.....SS. Annunziata, Florence
- 85 The AnnunciationPitti, Florence
- 86 Madonna of the Harpies.....Uffizi, Florence
- 87 Madonna and Child: detail of 86

C. Order by Number, Specifying "Series C"

- 88 Charity..... Louvre, Paris
- 89 Putti..... Academy, Florence
- 90 Pietà..... Imperial Gallery, Vienna
- 91 Portrait of a Sculptor..... National Gallery, London
- 92 Decapitation of John the Baptist..... Scalzo, Florence
- 93 Assumption of the Virgin..... Pitti, Florence
- 94 St. Agnes..... Cathedral, Pisa
- 95 Madonna del Sacco..... SS. Annunziata, Florence
- 96 The Last Supper..... S. Salvi, Florence
- 97 Portrait of Andrea del Sarto..... Pitti, Florence

Il Rosso (Giovambattista di Jacopo). 1494-1541

- 98 Angel playing a Lute..... Uffizi, Florence

Pontormo (Jacopo Carrucci). 1494-1557

- 99 Portrait of Cosimo de' Medici Uffizi, Florence

Michelangelo Buonarroti. 1475-1564

(For sculptures by this artist see p. 66.)

- 100 Madonna, Child and Angels National Gallery, London
- 101 The Doni Madonna..... Uffizi, Florence
- 102 The Entombment National Gallery, London
- 103 Battle of Pisa. After an engraving Holkham Hall
- 104 View of Interior of Sistine Chapel..... Vatican, Rome
- 105 Separation of Light and Darkness,
Ceiling, Sistine Chapel, Vatican, Rome
- 106 Creation of Sun and Moon..... Ceiling, Sistine Chapel
- 107 Creation of Land and Water..... Ceiling, Sistine Chapel
- 108 Creation of Man..... Ceiling, Sistine Chapel
- 109 The Creator: detail of 108
- 110 Adam: detail of 108
- 111 Creation of Eve..... Ceiling, Sistine Chapel
- 112 Temptation and Expulsion from Eden. . Ceiling, Sistine Chapel
- 113 Sacrifice of Noah..... Ceiling, Sistine Chapel
- 114 The Deluge: detail..... Ceiling, Sistine Chapel

115	Drunkenness of Noah	Ceiling, Sistine Chapel
116	Judith with the Head of Holofernes	Ceiling, Sistine Chapel
117	The Prophet Jonah	Ceiling, Sistine Chapel
118	The Prophet Jeremiah	Ceiling, Sistine Chapel
119	The Prophet Ezekiel	Ceiling, Sistine Chapel
120	The Prophet Joel	Ceiling, Sistine Chapel
121	The Prophet Zechariah	Ceiling, Sistine Chapel
122	The Prophet Isaiah	Ceiling, Sistine Chapel
123	The Prophet Daniel	Ceiling, Sistine Chapel
124	Persian Sibyl	Ceiling, Sistine Chapel
125	Erythrean Sibyl	Ceiling, Sistine Chapel
126	Delphic Sibyl	Ceiling, Sistine Chapel
127	Cumæan Sibyl	Ceiling, Sistine Chapel
128	Libyan Sibyl	Ceiling, Sistine Chapel
129	Jesse	Ceiling, Sistine Chapel
130	Eleazer and Mathan	West wall, Sistine Chapel
131	Decorative figure	Ceiling, Sistine Chapel
132	Decorative figure	Ceiling, Sistine Chapel
133	Decorative figure	Ceiling, Sistine Chapel
134	The Last Judgment	East wall, Sistine Chapel
135	Christ, the Judge: detail of 134	
136	St. Sebastian: detail of 134	
137	Exterior of Dome	St. Peter's, Rome

138 Descent from the Cross.....S. Trinità de' Monti, Rome

139 Christ driving the Traders from the Temple
National Gallery, London

Timoteo Viti. 1469?-1523

- I40** Youthful Jesus.....Martinengo Coll., Brescia
I41 The Annunciation.....Brera, Milan
I42 Magdalen in the Desert.....Gallery, Bologna

C. Order by Number, Specifying "Series C"

Raphael Sanzio. 1483-1520

- 143 Solly Madonna.....Kais. Fried. Museum, Berlin
- 144 Vision of a Knight.....National Gallery, London
- 145 St. Sebastian.....Lochis Collection, Bergamo
- 146 Coronation of the Virgin.....Picture Gallery, Vatican, Rome
- 147 Marriage of the Virgin.....Brera, Milan
- 148 Group of heads: detail of 147
- 149 Madonna del Granduca.....Pitti, Florence
- 150 The Trinity with Saints and Angels.....S. Severo, Perugia
- 151 Madonna del Cardellino: detail.....Uffizi, Florence
- 152 Portrait of Angelo Doni.....Pitti, Florence
- 153 Madonna di Casa Tempi.....Alte Pinakothek, Munich
- 154 Madonna del Cordero.....Prado, Madrid
- 155 Madonna Ansidei.....National Gallery, London
- 156 La Belle Jardinière.....Louvre, Paris
- 157 The Entombment.....Borghese, Rome
- 158 Madonna del Prato.....Imperial Gallery, Vienna
- 159 View of Interior, Camera della Segnatura.... Vatican, Rome
- 160 Dispute of the Sacrament., Camera della Segnatura, Vatican
- 161 Christ: detail of 160
- 162 Angels: detail of 160
- 163 Prophets, Martyrs and Saints: detail of 160
- 164 Parnassus.....Camera della Segnatura, Vatican
- 165 Apollo: detail of 164
- 166 Sappho: detail of 164
- 167 School of Athens.....Camera della Segnatura, Vatican
- 168 Mathematicians: detail of 167
- 169 Prudence, Force and Moderation,
Camera della Segnatura, Vatican
- 170 Judgment of Solomon,
Ceiling, Camera della Segnatura, Vatican
- 171 Theology: medallion.....Camera della Segnatura, Vatican
- 172 Portrait of Pope Julius II.....Pitti, Florence
- 173 Vision of Ezekiel.....Pitti, Florence
- 174 Madonna dell' Impannata.....Pitti, Florence
- 175 Madonna Garvagh.....National Gallery, London

C. Order by Number, Specifying "Series C"

- 176 Expulsion of Heliodoros.....Camera d' Eliodoro, Vatican
 177 Miracle of BolsenaCamera d' Eliodoro, Vatican
 178 Deliverance of Peter: detail.....Camera d' Eliodoro, Vatican
 179 Attila repulsed from Rome.....Camera d' Eliodoro, Vatican
 180 The Four Sibyls.....S. M. della Pace, Rome
 181 Angels: center, detail of 180
 182 Sibyls: right side, detail of 180
 183 Galatea.....Farnesina, Rome
 184 Madonna del Pesce.....Prado, Madrid
 185 Portrait of a Cardinal.....Prado, Madrid
 186 St. Cecilia.....Gallery, Bologna
 187 Lo Spasimo.....Prado, Madrid
 188 Madonna della Sedia.....Pitti, Florence
 189 Christ's Charge to Peter: cartoon for
 tapestry.....Museum, South Kensington, London
 190 Miraculous Draught of Fishes: cartoon for
 tapestry.....Museum, South Kensington, London
 191 Psyche offering Vase to Venus.....Farnesina, Rome
 192 Jupiter consoling Cupid: drawing.....Louvre, Paris
 193 Madonna of Francis I.....Louvre, Paris
 194 Donna Velata.....Pitti, Florence
 195 Portrait of Pope Leo X.....Pitti, Florence
 196 Madonna di San Sisto.....Gallery, Dresden
 197 Madonna and Child: detail of 196
 198 Interior View of Loggia.....Vatican, Rome
 199 Abraham and the Three Angels.....Loggia, Vatican, Rome
 200 The Transfiguration.....Picture Gallery, Vatican, Rome
 201 Head of Christ: detail of 200

Giulio Romano. 1492?-1546

- 202 Dance of Apollo and the Muses.....Pitti, Florence
 203 Madonna della Catina.....Gallery, Dresden
 204 Detail of Vault.....Sala dei Giganti, Palazzo del T. Mantua
 205 Polyphemus.....Sala de Psiche, Palazzo del T. Mantua

Innocenza da Imola. 1494-1550

- 206 Madonna and Saints.....Colonna, Rome

C. Order by Number, Specifying "Series C"

Perino del Vaga. 1500-1547

- 207 Archers.....Borghese, Rome
208 Justice.....Camera di Costantino, Vatican, Rome

Francesco Primaticcio. 1504-1570

- 209 The Concert.....Louvre, Paris

SCHOOLS OF NORTHERN ITALY

EMILIA

Dosso Dossi. 1479-1542

- 210 Circe.....Borghese, Rome
211 Nymph and Satyr (attributed).....Pitti, Florence

Garofalo (Benvenuti da Tisi). 1481-1559

- 212 The Deposition.....Borghese, Rome

Correggio (Antonio Allegri). 1494-1534

- 213 Adoration of the Magi.....Brera, Milan
214 Madonna, Child and Angels.....Uffizi, Florence
215 Madonna and Child.....Castello, Milan
216 Madonna della Cesta.....National Gallery, London
217 Madonna of St. Francis.....Gallery, Dresden
218 Section of ceiling.....Convent S. Paolo, Parma
219 Diana.....Convent S. Paolo, Parma
220 Medallion.....Ceiling, Convent S. Paolo, Parma
221 Medallion.....Ceiling, Convent S. Paolo, Parma
222 Venus, Mercury and Cupid.....National Gallery, London
223 The Saviour: detail (from copy by Toschi),
Cupola, S. Giovanni Evangelista, Parma
224 St. Thomas and St. James Minor,
Cupola, S. Giovanni Evangelista, Parma
225 St. John Evangelist at Patmos, S. Giovanni Evangelista, Parma
226 Coronation of the Virgin.....Library, Parma
227 Section of Cupola.....Cathedral, Parma
228 Balustrade of Cupola.....Cathedral, Parma

C. Order by Number, Specifying "Series C"

- 255 The Three Philosophers.....Imperial Gallery, Vienna
- 256 Shepherd Boy (attributed).....Hampton Court, England
- 257 Madonna with SS. Anthony and Roch.....Prado, Madrid
- 258 Holy Family with St. Sebastian (questioned)....Louvre, Paris

Titian (Tiziano Vecelli). 1477-1576

- 259 Madonna and Child (Gipsy Madonna), Imperial Gallery, Vienna
- 260 Madonna of the Cherries.....Imperial Gallery, Vienna
- 261 Madonna with Four SaintsGallery, Dresden
- 262 The Concert (questioned).....Pitti, Florence
- 263 Head of Monk: detail of 262
- 264 Artless and Sated Love.....Borghese, Rome
- 265 Artless Love: detail of 264
- 266 The Man with the Glove.....Louvre, Paris
- 267 St. Mark enthroned, with Saints...S. M. della Salute, Venice
- 268 Madonna with St. Bridget.....Prado, Madrid
- 269 The Tribute Money.....Gallery, Dresden
- 270 Assumption of the Virgin.....Academy, Venice
- 271 The Virgin: detail of 270
- 272 Angel: detail of 270
- 273 Madonna with St. Anthony.....Uffizi, Florence
- 274 Altarpiece: The Resurrection ...SS. Nazza-ro e Celso, Brescia
- 275 Three Saints: detail.....Louvre, Paris
- 276 Bacchus and Ariadne.....National Gallery, London
- 277 Alfonso d'Este and Laura Dianti.....Louvre, Paris
- 278 FloraUffizi, Florence
- 279 The Entombment.....Louvre, Paris
- 280 Portrait of Jacopo Soranzo.....Academy, Venice
- 281 Madonna of the Pesaro family.....Frari, Venice
- 282 Madonna and Child: detail of 281
- 283 Donor: detail of 281
- 284 St. Christopher (fresco).....Ducal Palace, Venice
- 285 Death of St. Peter Martyr (copy), SS. Giovanni e Paolo, Venice
- 286 Portrait of Aretino.....Pitti, Florence
- 287 St. John the Almsgiver, ..S. Giovanni Elemosinario, Venice
- 288 Madonna with St. Catherine.....National Gallery, London

C. Order by Number, Specifying "Series C"

- 289 La Bella (Duchess of Urbino?).....Pitti, Florence
 290 The Physician Parma.....Imperial Gallery, Vienna
 291 Presentation of the Virgin.....Academy, Venice
 292 Group of Witnesses: detail of 291
 293 Howard, Duke of Norfolk.....Pitti, Florence
 294 Portrait of Titian.....Kais. Fried. Museum, Berlin
 295 Pope Paul III.....National Museum, Naples
 296 Lavinia bearing Salver of Fruit. Kais. Fried. Museum, Berlin
 297 The Great Ecce Homo.....Imperial Gallery, Vienna
 298 Charles V at Mühlberg.....Prado, Madrid
 299 Danaë.....Imperial Gallery, Vienna
 300 Christ crowned with Thorns.....Louvre, Paris
 301 The Deposition.....Academy, Venice

Palma Vecchio (Jacopo Palma). 1480?-1528

- 302 St. Barbara.....S. M. Formosa, Venice
 303 Madonna enthroned.....S. Stefano, Vicenza
 304 Three Sisters.....Gallery, Dresden
 305 Jacob and Rachael.....Gallery, Dresden
 306 Santa Conversazione.....Academy, Venice
 307 Portrait of a Young Lady.....Imperial Gallery, Vienna
 308 Ariosto (questioned).....National Gallery, London

Giovanni Antonio da Pordenone. 1483-1538

- 309 S. Lorenzo Giustiniani, with other Saints....Academy, Venice

Sebastiano del Piombo. 1485-1547

- 310 S. Chrysostom with Saints.....S. Giov. Crisostomo, Venice
 311 The Visitation.....Academy, Venice
 312 La Fornarina.....Uffizi, Florence
 313 Martyrdom of St. Agatha.....Pitti, Florence
 314 Raising of Lazarus.....National Gallery, London
 315 Portrait of a Woman.....Kais. Fried. Museum, Berlin
 316 Portrait of a Man.....Uffizi, Florence

Francesco Torbido. 1486-1536

- 317 Young Man with a Rose.....Alte Pinakothek, Munich

C. Order by Number, Specifying "Series C"

Paris Bordone. 1500-1570

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